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ABSTRACT

The experiences of several hundred arts projects across the country are distilled and illustrated in a report that communicates the variety and importance of the arts activities and how their use of found space has helped to stabilize and upgrade many communities. A mix of building types, a variety of arts activity, and broad geographic representation are included in an attempt to illuminate problems and creative solutions. The arts projects described and photographed are housed in facilities that formerly were (1) storefronts and other small-scale commercial spaces, (2) industrial and farm buildings, (3) specialized buildings in the private sector, (4) public buildings, (5) residential properties, and (6) whole neighborhoods. The last section of the report offers advice on planning, working out program budgets, phase development, obtaining professional assistance, and special aspects of housing the arts. The names and addresses of the organizations mentioned or described in the text are listed. (MLF)

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A report from
Educational Facilities
Laboratories and the National
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THE ARTS IN FOUND PLACES

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National Endowment for the Arts
Nancy Hanks, *Chairman*

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Foreword

The doomsayers to the contrary, the arts are very much alive in America and are flourishing in their diversity and profusion. Many of the mushrooming arts activities are housed in buildings that were originally created for some other purpose. This is a good and natural development since historic conservation and neighborhood renewal are beginning to replace our cultural urge to tear down and build anew. It is also consistent with the undercapitalized and hand-to-mouth conditions of many arts organizations, especially those that are community based.

The Arts in Found Places is about arts activities in these adapted places. The report is not based on a formal comprehensive survey of the visual and performing arts field. The material evolved from the work of a writing and research team that followed leads which inevitably led to more leads, sent out some questionnaires for collecting detailed information, talked at length on the phone, participated in conferences and gleaned journals and reports. The high level of cooperation from all the people contacted was most remarkable, and suggests that those responsible for arts activities involving found space are proud of their accomplishments and are eager to share their story.

We've attempted to include a mix of building types, a variety of arts activity, and broad geographic representation. Some of the buildings have historical and architectural importance; others are anonymous buildings typical of the fabric of most of our communities. We have omitted many of the activities in the big cities and concentrated our attention on smaller towns and communities because their scale has significance for a large proportion of our readers.

The intent of the report is to communicate the variety and importance of the arts activities and how their use of found space has helped to stabilize and upgrade many communities. It is also an attempt to illuminate problems and creative solutions. EFL hopes *The Arts in Found Places* will encourage people wanting to organize a project to go ahead, and that they will benefit from the experience of those that have gone before.

We're especially appreciative of the support from the Architecture + Environmental Arts Program of the National Endowment for the Arts and the constructive working relationship that has resulted from this partnership.

EDUCATIONAL FACILITIES LABORATORIES

Recycling old spaces for new uses

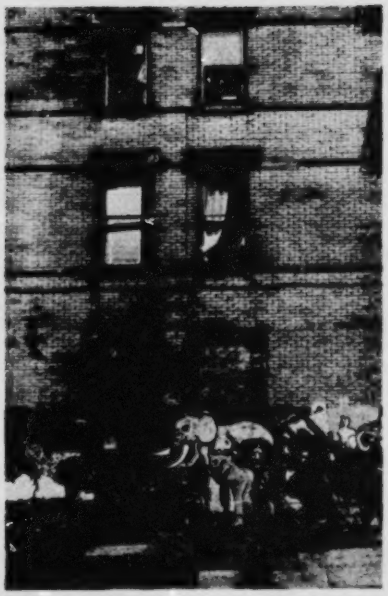
1

Once a firehouse always a firehouse? By no means. A surplus or outmoded firehouse can make a fine dance studio or community arts center or museum. Increasingly, all over the United States, buildings originally designed for quite different purposes are being transformed into theaters, galleries, concert halls, and all kinds of places for making or performing or displaying the arts.

The transformations range from cheap to costly, from humble to grand. Former factories, churches, schools, airports, shopping centers, trucks and barges, skating rinks, banks, swimming pools, stately mansions, mills, commercial establishments of every variety, gas stations, libraries, barns, railroad stations, post offices, hotels—examples abound of these and other building forms, in settings rural, suburban, and urban, in places large and small, that have been reincarnated to serve the arts and very often new audiences for the arts.

Old can be beautiful and useful

One force behind this development is the growing if belated recognition of the value and frequently the economy of reusing old buildings. There has always been, of course, the unheralded reuse born of necessity: The poor adapt because they have no other choice. And for years a small but indomitable band of enthusiasts has been striving to save past architectural glories. Now, in what seems a sudden reversal, the historic preservationists find themselves in the mainstream of both popular and critical opinion. Recycling is *in*, its cause boosted by such diverse influences as the faltering economy and the Bicentennial. The 1970s have seen such transformations as trolley barns made over into a vibrant array of shops, restaurants, malls and terraces, and movie theaters; a century-and-a-half-old tannery turned into handsome "elderly-oriented," mixed-income housing; warehouses rehabilitated into posh office buildings; grain elevators turned into luxury apartments; railroad stations converted to banks, schools, commercial complexes.



Concurrently, more and more private citizens are realizing the amenity of transforming, not only as for years past early farmhouses and brownstones and Victorian mansions, but barns, one-room schoolhouses, country churches, even chicken coops and textile mills, into dwellings. A related trend is the effort here and there to faithfully restore and renovate an old edifice to serve the original purpose rather than tear it down: Baltimore, for instance, has taken this course with its 1867 domed City Hall; Seattle with a splendid Victorian office building. Some cities are seeing the value of rehabilitating railroad terminals, unused or underused by trains, to serve contemporary needs as intermodal transportation centers or as multipurpose centers that include transportation.

The growth of community arts

Another development contributing to the market for old spaces is the upsurge of community arts—an amorphous term with no universally accepted definition. Though by a lexicographer's standards it should rightly cover all the little theaters and town choruses and amateur art shows and civic bands familiar for generations back, by now it has come to mean primarily full-time or nearly full-time community-based arts programs. It implies decentralization from established centers of culture and also greater participation: more and more people making art rather than only viewing or hearing it.

Community arts have been augmented and inspirited by the flowering of so-called ethnic arts in the nation's inner cities—to a degree that sometimes makes the two seem synonymous. A proper definition, however, must be broad enough to reflect the long tradition of lively enterprises in the arts, Off Broadway, Off Loop, and off main drags everywhere. While some groups remain enthusiastically amateur, others demonstrate or aspire to real professionalism. Hundreds of community arts groups down the years have made ingenious use of recycled space and their ranks are growing. For most of these groups, indeed, recycling is a way of life.

Hinterlands no longer: the arts everywhere and anywhere

Still another contributing force is the striking jet-age growth of regional

institutions—theaters, opera companies, musical groups, museums—that are challenging the dominance of New York. As the Seattle Opera's director, Glynn Ross, says, "There is no such thing as the hinterlands anymore." The impact is most notable in the performing arts with such regional stars as the Sante Fe Opera, the Seattle Opera, Sarah Caldwell's Opera Company of Boston, the Long Wharf Theater in New Haven, the Guthrie Theatre in Minneapolis, Trinity Square in Providence, the Utah Symphony, and Ballet West in Salt Lake City. A sizable number of these scattered institutions have made their homes in old space recycled.

Furthermore, the arts are finding occasional space for themselves just about anywhere—streets, parks, playgrounds, walls and palings, empty lots, plazas, shopping malls, lobbies, department stores. All over the country the passerby can find street fairs and festivals, exhibits, concerts, murals, plays, pantomime, dance—sometimes elaborate and highly organized, often impromptu and individual. If Establishment art is largely a legacy of the Western European tradition introduced by our aristocratic forebears, it could be said that the outburst of art *al fresco* harks back to an earthier tradition that for centuries has enlivened the streets and squares of European towns, and indeed the open spaces of ancient civilizations the world over.

High art is also part of this revival, again a resonance from the Old World. Parks and courthouse squares and important public buildings have always had their complement of equestrian and neoclassic statuary; now it's *de rigueur* for commercial skyscrapers to install massive vanguard sculptures in a plaza or lobby, and government at all levels is following suit.

Upward and downward and sideways with the arts

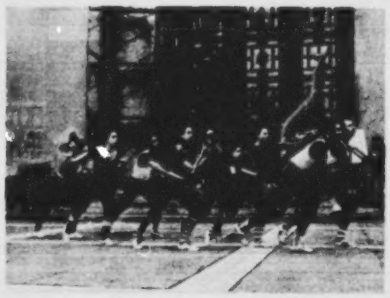
By many indicators and for many ascribed reasons, the arts have taken on new life in America and won new and fervent audiences. The net result, of course, conceals a great range of successes and failures, and as nearly everyone is well aware, even the most glittering "success" stories reflect artistic distinction and audience response rather than solvency. Dance, for instance, which a generation ago attracted only a tiny dedicated coterie, has won a broad enthusiastic following. Jazz, America's most indigenous and particular art form, is staging still another comeback. Museums are packing them in; new galleries are opening all the time.

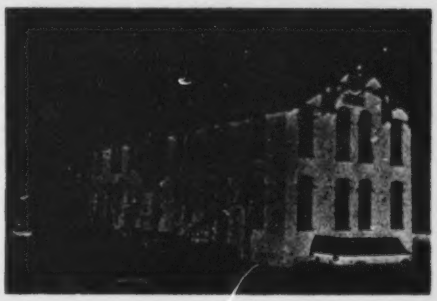
But as ever, dance groups and jazz musicians and orchestras and opera companies struggle to survive; museums find great difficulty in making ends meet; galleries close. The recession of the mid-1970s has sharply aggravated the instability of artistic life, which persists despite such advances in support of the arts as unprecedented public financing.

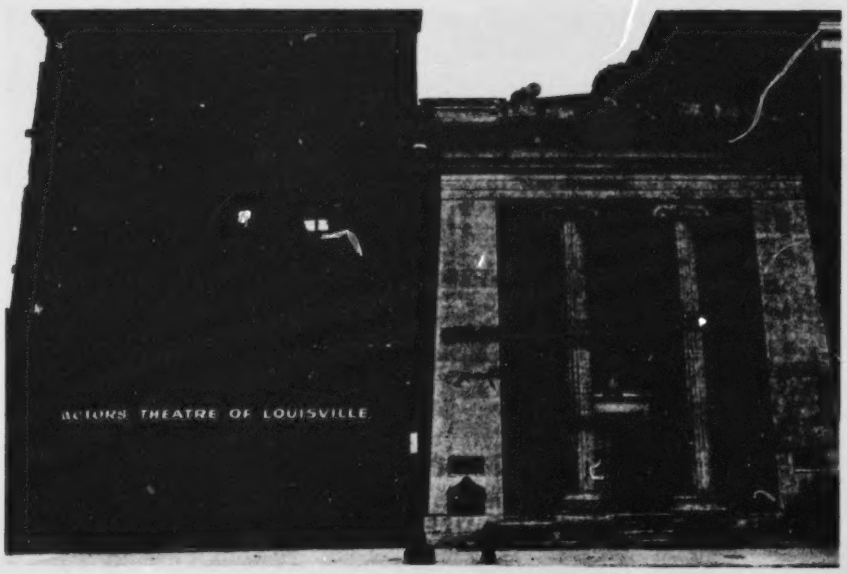
The creation, in 1965, of the National Endowment for the Arts marked the entrance of the federal government into direct support of the arts and artists, and the Endowment's budget has soared from $2.5 million in 1966 to $82 million in fiscal 1976. In fiscal 1975 the states themselves appropriated close to $59 million for the arts, with New York State accounting for more than all the others combined.

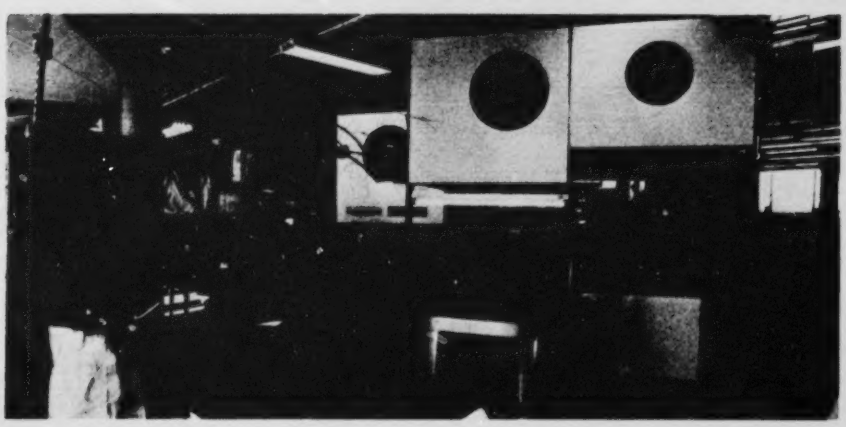
Moreover, some local governments have built support for the arts into their regular budgets, beyond the often token allotment for the arts commonly included in appropriations for parks and recreation. Examples can be found all over the country in places large and small—San Francisco and Walnut Creek in California; Seattle and King County in Washington; Tampa and Hillsborough County in Florida; Braxton County, West Virginia; Memphis; St. Paul; New Orleans. There has also been some growth in arts support by family and company foundations and local corporations during a period when major private foundations have tapered off their grants to the arts and humanities.

Whereas no one would assert that what's bad for the country is good for the arts, the hard times of the mid-1970s have cruelly increased many people's "leisure" time, while decreasing or eliminating funds available for such luxuries as new cars and travel. There is evidence, going beyond bare









economics, of the role the arts can play in lives otherwise "deprived."

Fitting old spaces to the arts

With the recession and the energy crisis, the case for the cost benefits of recycling buildings took on greater weight. The inflated cost of materials and the energy shortage, which reduced new construction to a trickle, advanced the claims of energy-conserving, low-budget building. And if reuse of old space is always a likely option for the arts, bad times made an unusual variety of such spaces available to arts groups seeking affordable quarters. Again, the possibilities run the gamut, from a storefront vacated by a failing haberdashery to the echoing unrentable floors of monumental glass boxes in downtowns everywhere. In New York, for instance, where the building mania of the 1960s produced more than 28 million sq ft of superfluous office space, the Whitney Museum of American Art acquired free space in a downtown skyscraper in which to open a branch museum in 1973. And, exploiting another aspect of the construction slowdown, the Whitney a few years earlier had persuaded City Hall to let it have, at nominal rent, a warehouse near the Brooklyn Bridge. Scheduled for demolition to make way for a constantly postponed urban-renewal project, the big building has for eight years served, with minor remodeling, as the museum's Art Resources Center, an atelier for teenage students and dropouts.

Few arts groups, of course, have the resources or influential trustees of the Whitney Museum, or what it takes, say, to acquire, restore, and renovate a grand old railroad station, as the Maryland Institute College of Art has done in Baltimore. But as taste veers from the monumental toward the varied architecture and solid construction of the past, there is increasing opportunity and impetus for the arts to carve new space from old buildings that, in their own right, merit conservation and continued service to the community. Recycled buildings may be themselves works of art, enhancing the quality of the environment and contributing to the economic salvation of a community or neighborhood.

Space can be found in all shapes and sizes

2

Innumerable artists and arts groups across the country work, exhibit, perform, and teach in found space. No one knows exactly how many such recycled spaces there are. But they would reach well into the thousands if one were to count every storefront and loft operation, say, in New York City and Los Angeles and other big cities, not to mention every church that serves as a part-time theater.

Most people, especially in the major metropolitan centers, are aware of the surge of offbeat arts groups and their sometimes casual adaptation of unconventional places for performances and exhibits. They may know, too, of some of the more spectacular rehabilitations of old buildings to serve new purposes as theaters or concert halls. What may be surprising, however, is the extent and variety and ubiquity of recycling for the arts. For though the practice is no overnight phenomenon—many groups have occupied found spaces for years, whether from expediency or from choice—it appears to be decidedly on the increase.

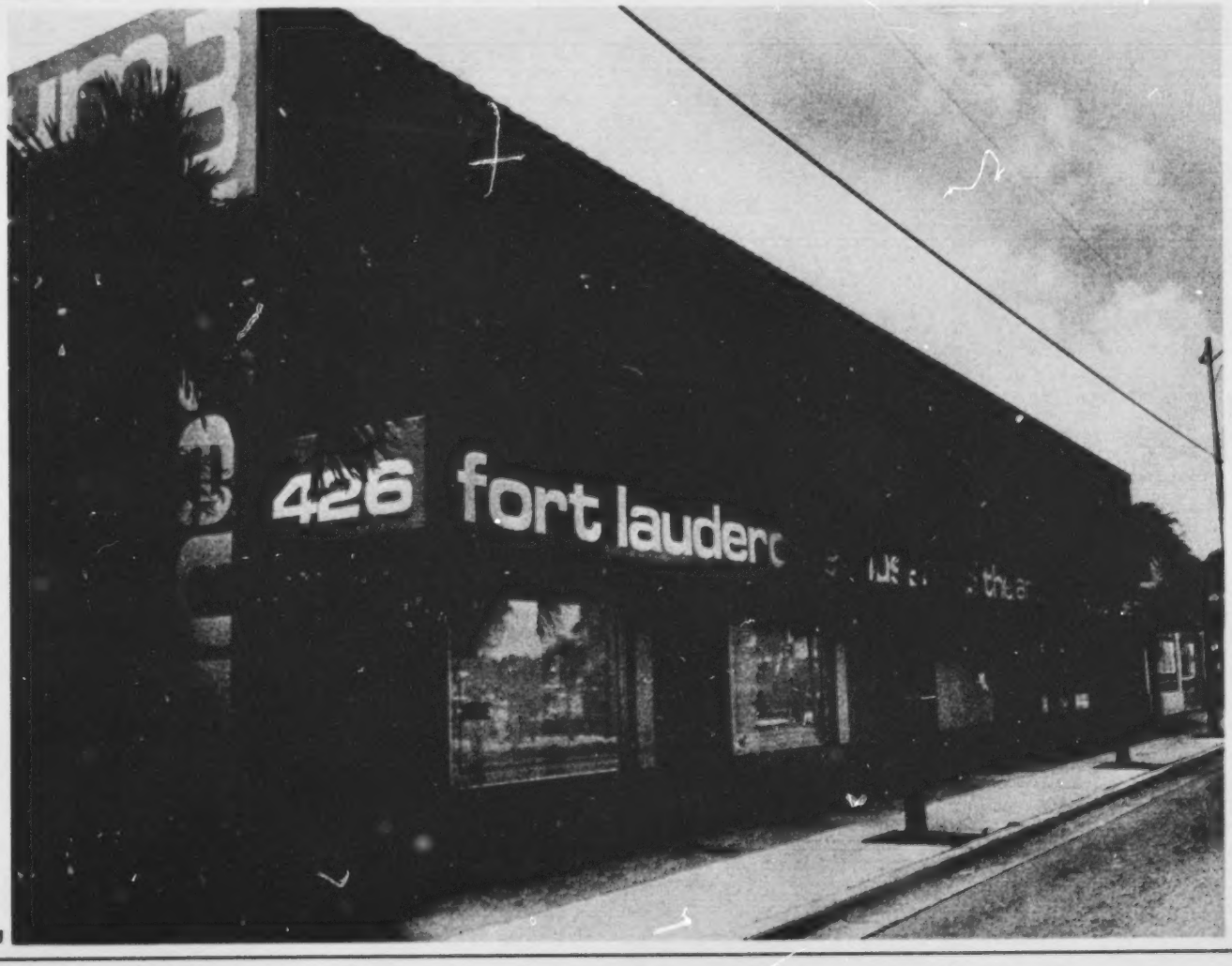
Examples of the arts in recycled space abound in every part of the United States, in every kind of setting from lonesome prairies to congested slums, in almost every conceivable kind of building from flophouse to State House. There is no kind of building, it would appear, whether factory or water tower, school or police station or hotel, movie palace or whistle stop, that will not respond to imagination and energy and yield up a good place to make art. Some of these transformations are done with little or no outlay of money, just toil and ingenuity and volunteer help. Others are multimillion-dollar jobs, notably those that have scrupulously restored landmark buildings.

Storefronts and other small-scale commercial spaces

In the summer of 1975 The Real Estate Research Corporation of Chicago estimated that 10 to 12 percent of the nation's retail space was available for rent. This is an estimated 100 million sq ft of space that used to be occupied by groceries, dry goods stores, restaurants, toy or grain or office supply stores—almost any kind of commercial establishment in storefronts downtown and scattered around town, in shopping centers, in rural communities.

These small-scale commercial spaces are accessible and frequently inexpensive. Naturally enough, many of the proliferating arts groups around the country have resorted to this kind of space, which has its problems. Often it is quickly outgrown. Since the spaces are usually rented, the new users may be in a quandary as to how much renovation can and should be done. With a long lease and room to grow, some organizations have decided to go ahead with a major rehab. Other groups have done minimal painting and fixing up.

1 The Fort Lauderdale Museum of the Arts occupies a series of former stores that had been converted to administrative offices and laboratories for Nova University. Five bays of the two-story building were completely renovated for museum use in 1969, new front and back facades were added in the summer of 1974. Interior walls were knocked down to create galleries in four bays with the fifth used for offices and a library. Upstairs are classrooms, storage, and work areas. A flower shop that occupied the sixth bay in the building was acquired still later and converted into a junior gallery.



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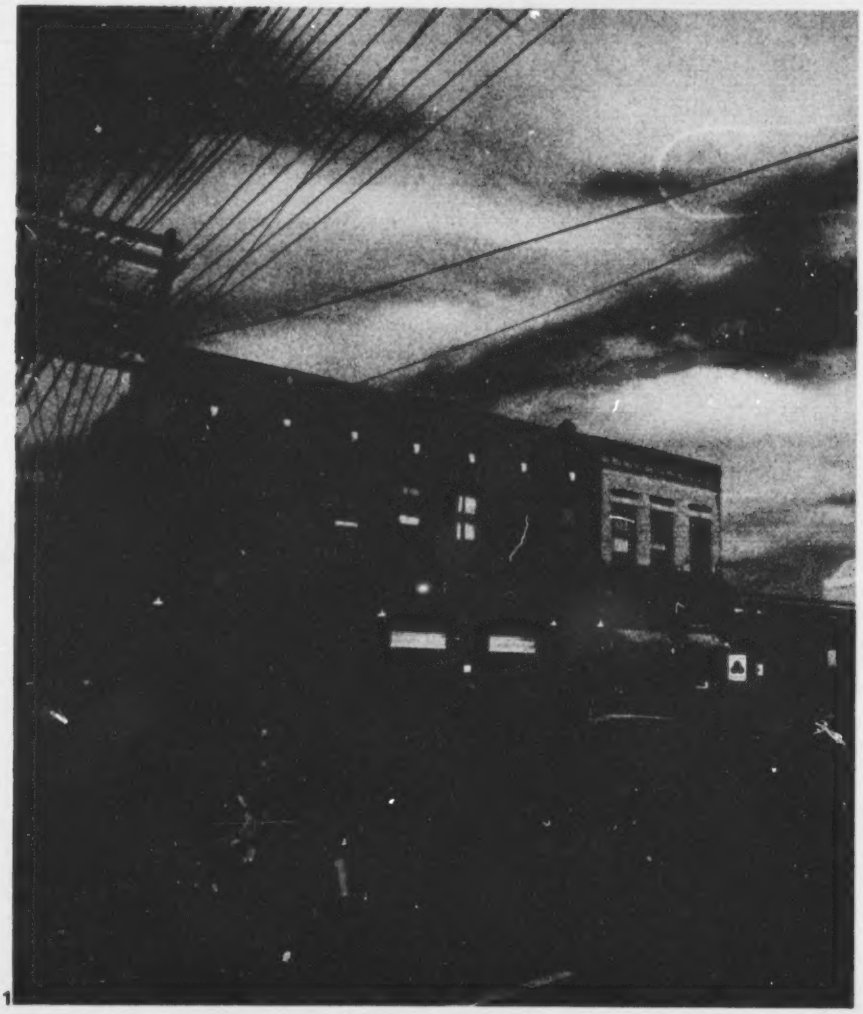
1 A former pawn shop in Lincoln, Nebraska, with a flophouse upstairs is now the Haymarket Art Gallery. Renovation downstairs provided a gallery, classroom, kitchen, and bathroom. The space upstairs, left intact, is used for studios, including one for a visiting resident artist. Work on the 7,300 sq ft cost about $5,000.



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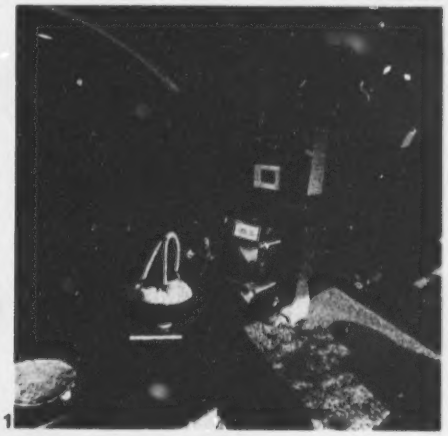

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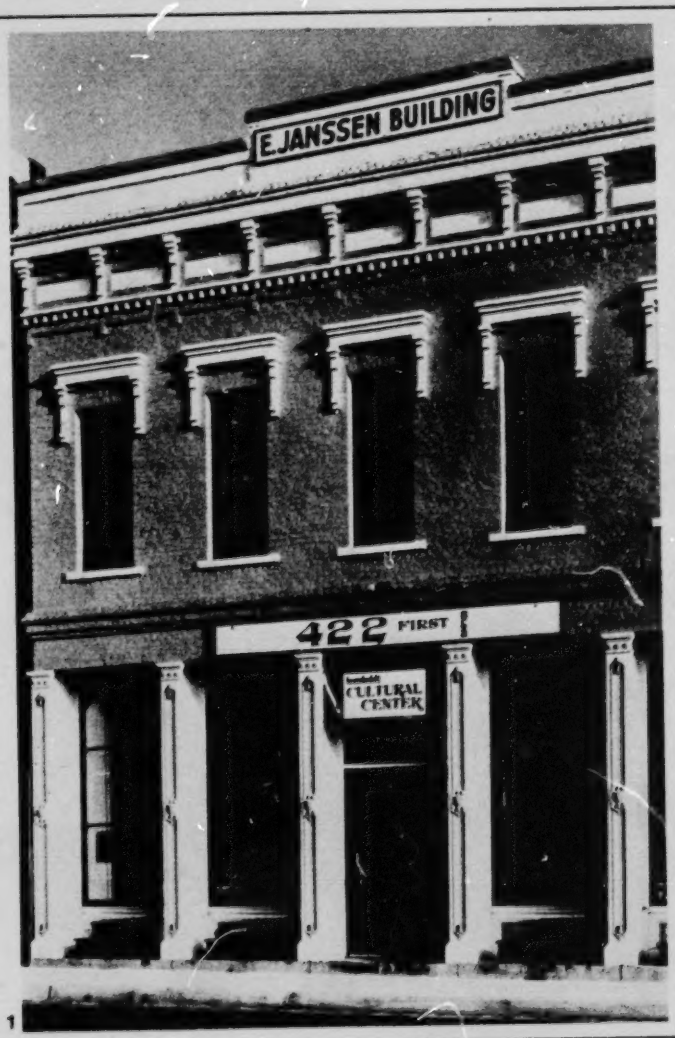
1 In the old part of Eureka, California, the Humboldt Cultural Center occupies a one-time mercantile store of only 3,000 sq ft. The renovation came to "perhaps $10,000," paid by the owner primarily for lighting and painting. The second floor cannot be used for more than 15 people because of inadequate fire exits. At present it is used once a week for a life drawing class.



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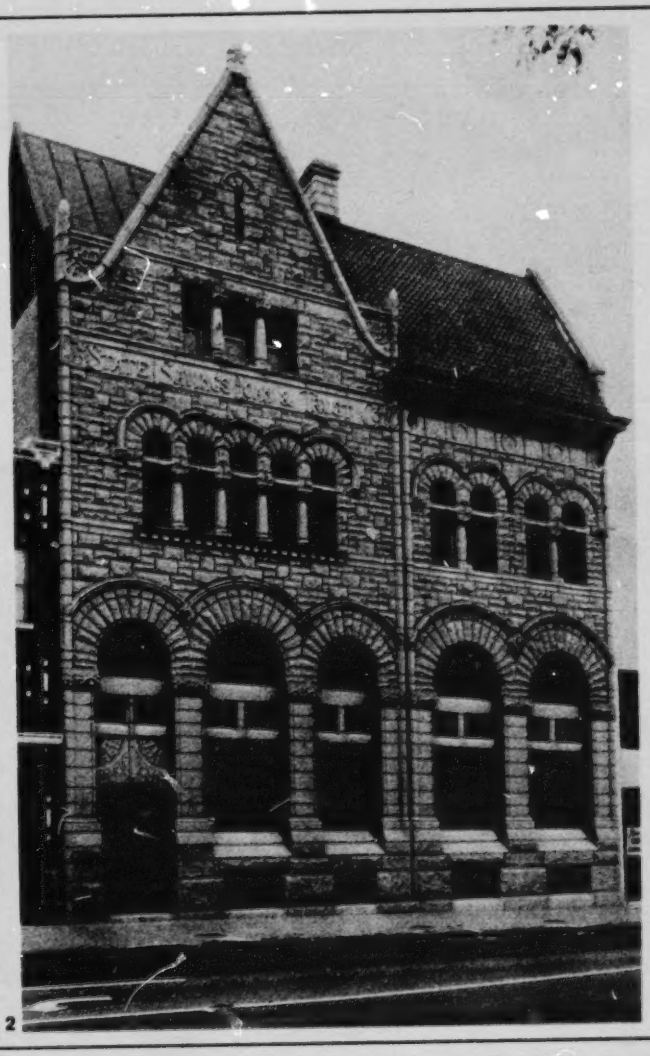
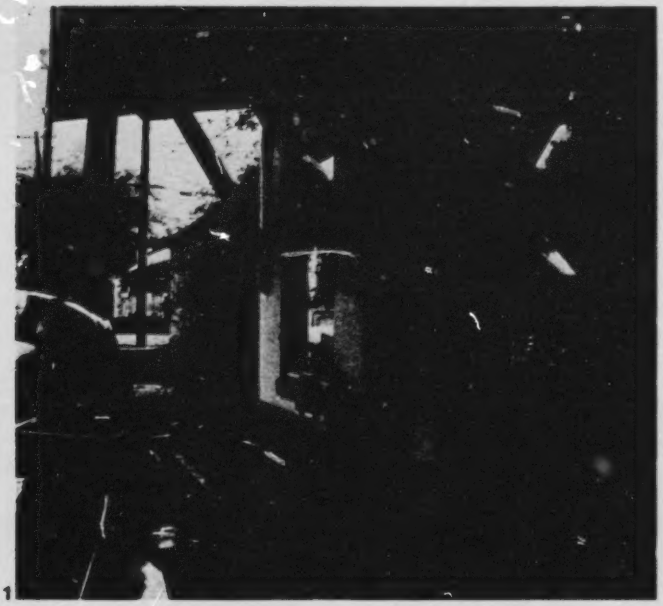


2

2 The former State Savings Loan and Trust Company in Quincy, Illinois, was renovated as an office building. The two-story main banking room is reserved for community use with emphasis on art exhibits (300 running ft) and concerts, poetry readings, and lectures (maximum seating, 175).

1 The Studio in Thibodaux, Louisiana, is in a former grocery store. Typical of many family-owned businesses in small towns, it stood in the midst of a residential area. The space, now used for dance classes, was rented by a woman who wanted to "keep ballet going" in the area and who rents it out to teachers. She hopes that it will be used for other arts also. Renovation was minimal—a wooden floor over the concrete, dressing-room walls constructed from the grocery shelves, mirrors and barres installed. Someone gave an airconditioner, and the very young budding ballerinas helped with painting the walls.



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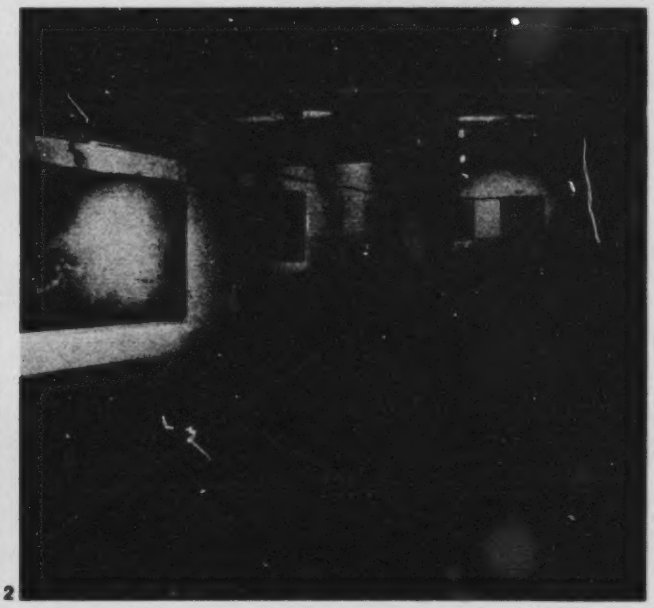


2

2 Opposite Boston's new City Hall, the owner of a recently completed office building has donated rent-free gallery space for three years to the Boston Visual Artists Union.

1 As a public service, the management of a shopping center provided the Parma (Ohio) Area Fine Arts Council with a long narrow 1,200-sq-ft rental unit, a former beauty parlor, at one-fourth the usual commercial rent. It was divided into three rooms and painted by the management. The Council then formed the spaces into an art gallery, a combined class and meeting room, and a storage-workroom.

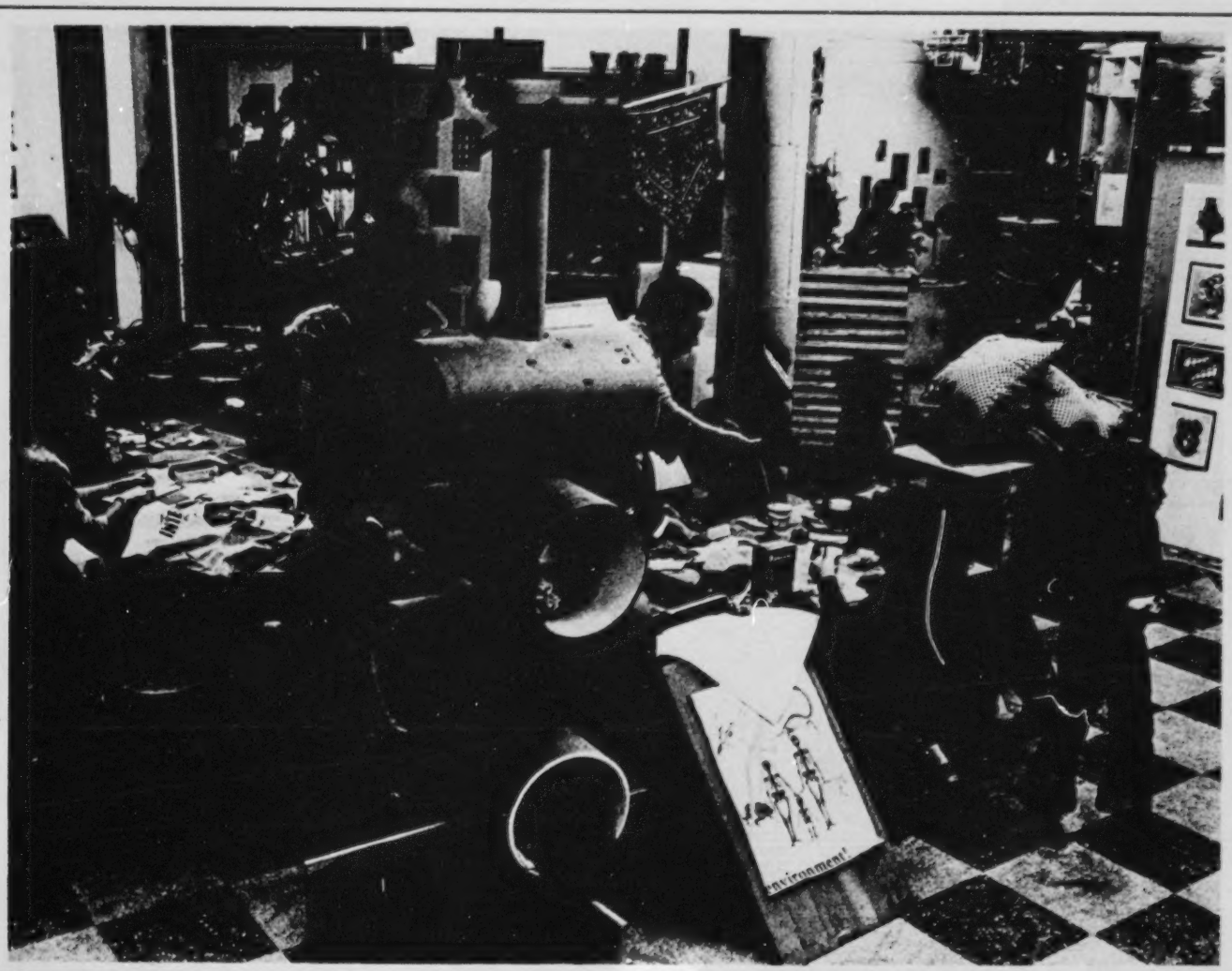
1

G.A.M.E. is more than fun and games

The setting, on Manhattan's Upper West Side, is unprepossessing, but once down nine steps and through the door, the visitor enters a phantasmagoria of color, action, greenery, unique furnishings, diverse equipment and displays.

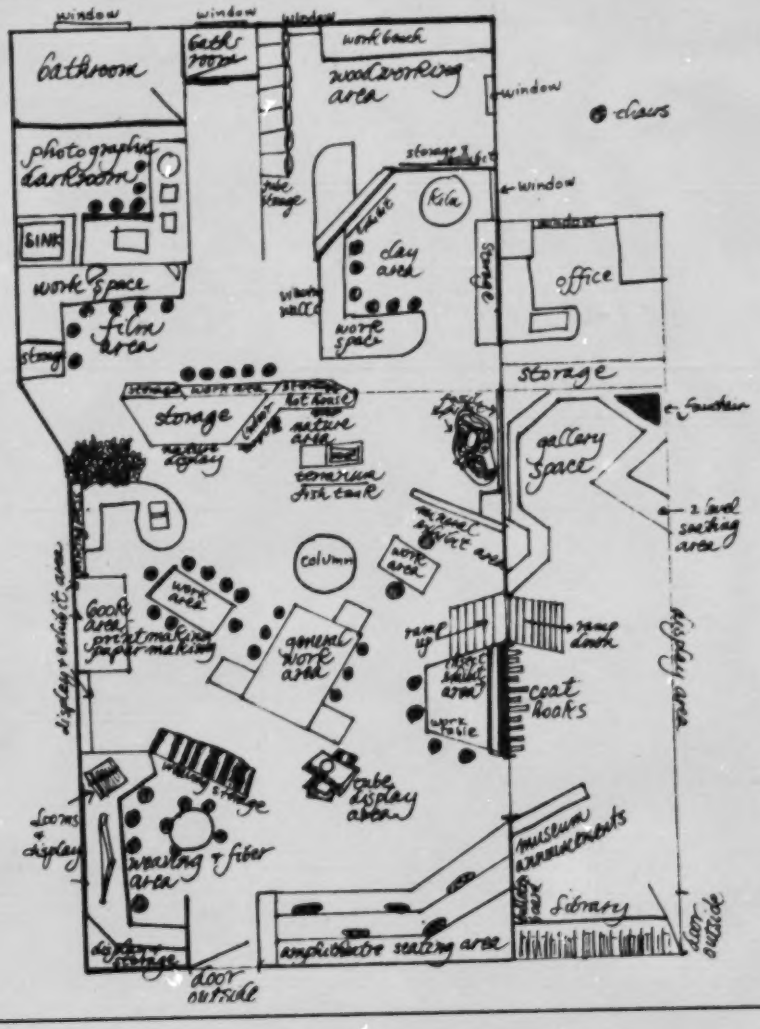
The name of the place is G.A.M.E. (Growth through Art and Museum Experience). In its low-ceilinged quarters, occupying about 2,500 sq ft, G.A.M.E. conducts workshops for hundreds of children, teachers, and adults from the community, putting special stress on the museum connection. Bette Korman, artist and teacher, created the center in 1972 primarily to give children experiences in art that she felt the schools did not and perhaps could not provide. With the assurance of backing from two neighborhood schools and a fair amount of outside funding, she set about finding a suitable space and discovered that EFL would make available the services of an architect.

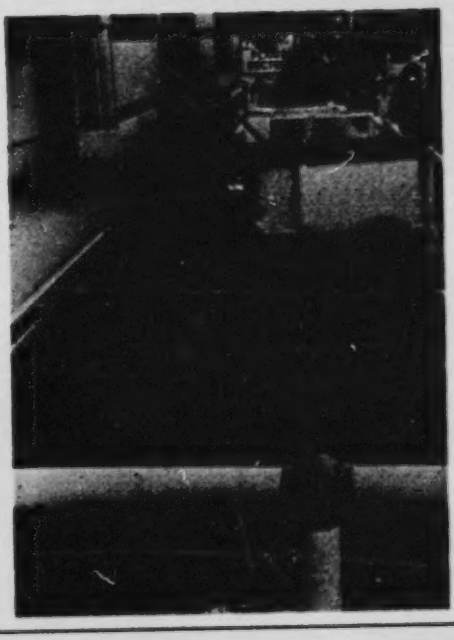
Clark Neuringer spent a day or so with Mrs. Korman looking at prospective rentals. Together they chose adjoining basement storefronts recently vacated by a florist and a Chinese laundry. The rent was a moderate $5,000 a year (raised to $6,000 in 1975). This informed choice, plus general advice on code requirements and renovation, was the extent of Neuringer's official commitment. But when he grasped the dimensions of the change to be wrought in the cluttered dingy space, he proceeded on his own time to help realize the vision. Neuringer specifies his role as "bringing some order to Bette Korman's infinite madness."



The architect made rough sketches of the over-all plan, provided a shopping list of two-by-fours and other essentials, directed the eager but largely inexperienced volunteers. It took not the evening or two Mrs. Korman had expected but a full month of days and nights to complete the renovation. The work entailed: prodigious housecleaning; tearing down non-load-bearing walls; opening a wide doorway between the two basements and joining them by a curving and child-pleasing ramp; closing off the laundry entrance; building a mini-amphitheater; creating a tiny office, a gallery, and a darkroom; plastering and painting throughout; covering some walls with plywood; devising a small fountain. Occasional help was hired for carpentry and electrical work. Total cost: about $3,500. (G.A.M.E. is preparing a how-to booklet as a guide to others interested in such renovations.)

Considering the limited space, the numbers of children (30 at a time) and attendant adults, and the bounty of





equipment and materials, there is surprisingly little sense of clutter and none of chaos. The ubiquitous cylinders—a windfall of heavy industrial tubing free for the taking from an upstate paper factory—solved most of the furnishing requirements. Cut into 3- or 4-ft sections, the tubes were transformed into stools, chairs, bins, columns, tables, and planters.

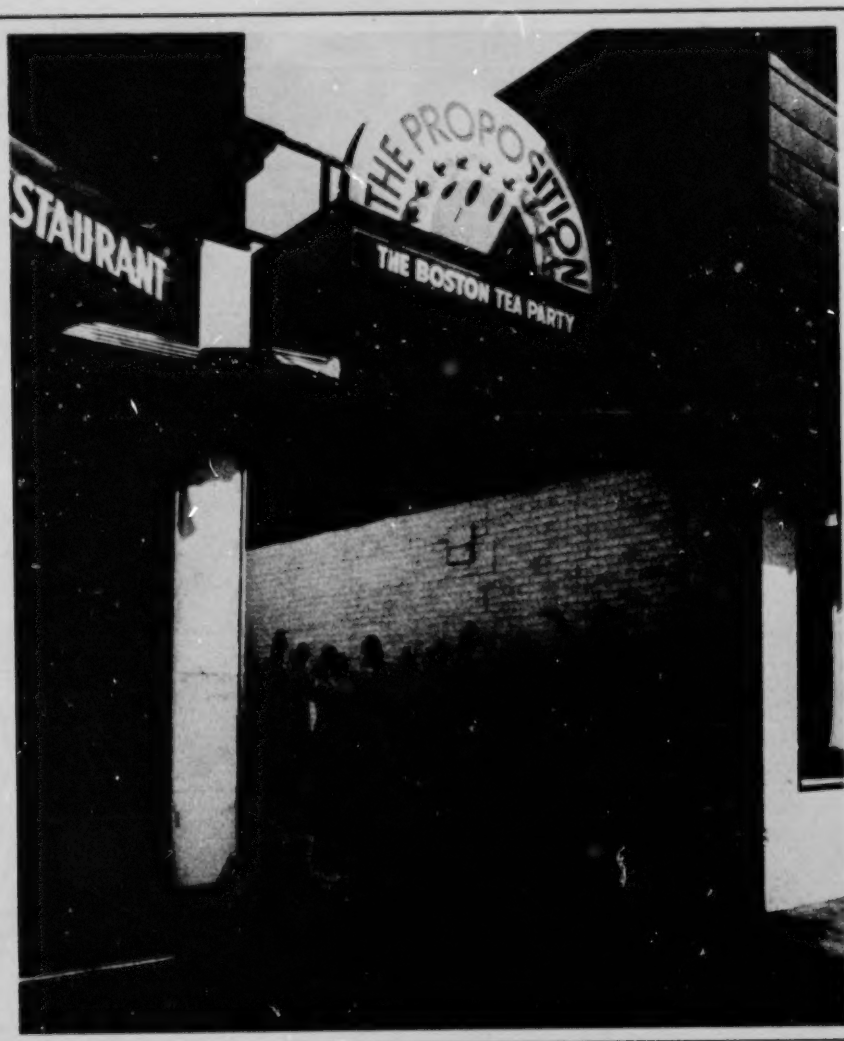
Will G.A.M.E. live happily ever after? Most unlikely. Ingenious as has been its use of space, with work, storage, and display areas functionally combined, the project has nearly outgrown its present quarters. Though 1975 saw a greenhouse squeezed in, there is no room for such needed equipment as larger looms, a potter's wheel, a printing press.

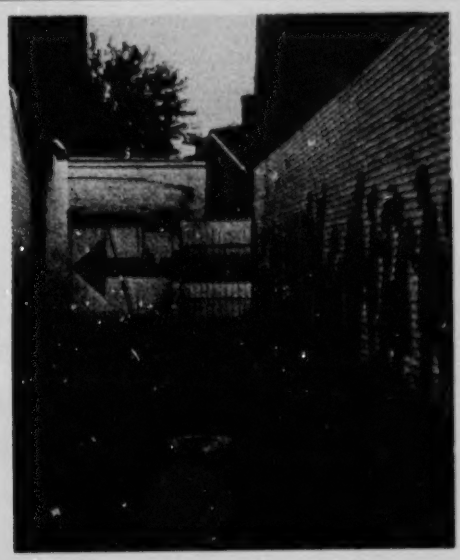
"Obscure comedy at an obscure location"

The Proposition, of Cambridge, Massachusetts, is an improvisational group which performs revues with music for both adult and child audiences. The organization, with a paid staff of three and a paid company of eight, operates year round, mostly on weekends. It got under way in 1968 with a couple of false starts. A second call for auditions was mandatory when the first, imprecisely worded, had produced one professional hummer and six girls who sang "Stormy Weather."

in touch with two young men who, he knew, were working on a professional satirical revue. It was a deal. With the opening scheduled for the well-equipped space, The Proposition was doing fine—the show looked good, reservations were coming in. Then, four days before the first preview, the restaurant had a serious fire.

Undaunted, the company immediately decided to find another place and to open on schedule. Undaunted—and





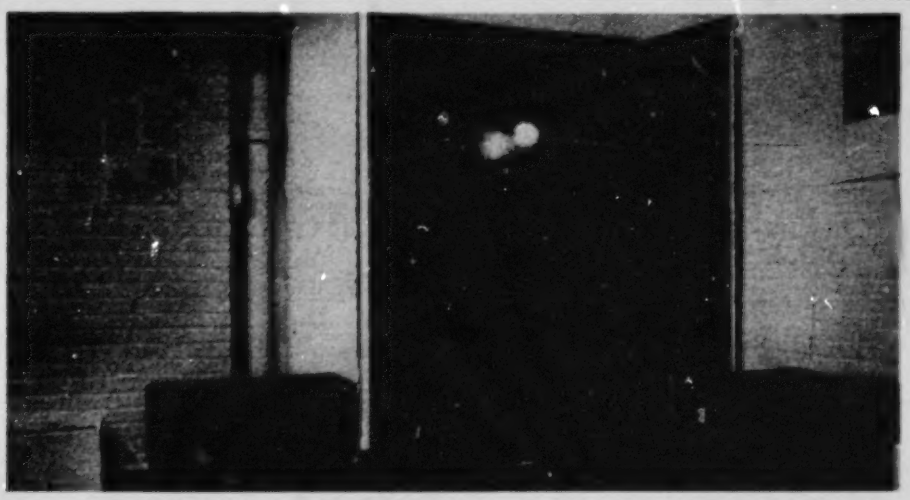
More serious was what happened to the group's original berth. The idea for the theater took shape when George Berkowitz, owner of a fish market and restaurant, learned that one of his customers, a restaurant on Kendall Square, wanted some house entertainment. Berkowitz put the restaurateur

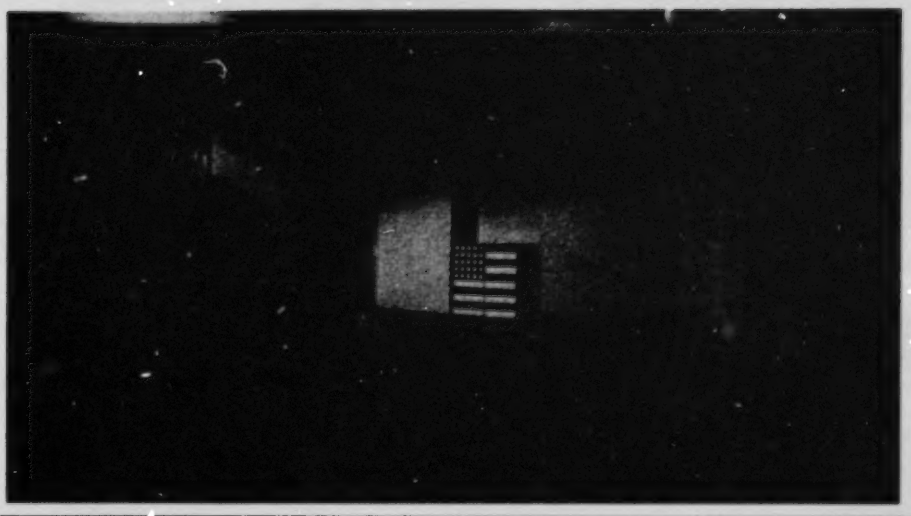
with the improvisational Berkowitz to the rescue. By the day's end he had found them space in one of his own properties on Inman Square, that was, until the day before, a bakery. Now it was a big empty room--needing a thorough cleaning, paint, a floor, seating, and a stage and piano. In good

showbiz tradition, they made it. Producers, players, staff, and assorted volunteers scrubbed and painted, contrived stage and seating, and opened on target for the first preview.

Minimal conversion (about $5,000) changed bakery to theater by providing bathrooms; permanent benches and bleachers (built by hand); stage and dressing rooms; limited lighting system; airconditioning; heated and carpeted lobby and box office in an adjoining garage; a paint job throughout including the alleyway; lighted marquee and alley floodlights.

How well does the space work? "Perfectly," according to the company though sometimes the stage is a bit small. "A lot of expensive equipment is not always necessary (lighting, drops, etc), nor is a fancy theater. Our theater is "primitive" yet comfortable (very important—adequate airconditioning and fairly comfortable seats)—so we can get away with bare walls and concrete floors."



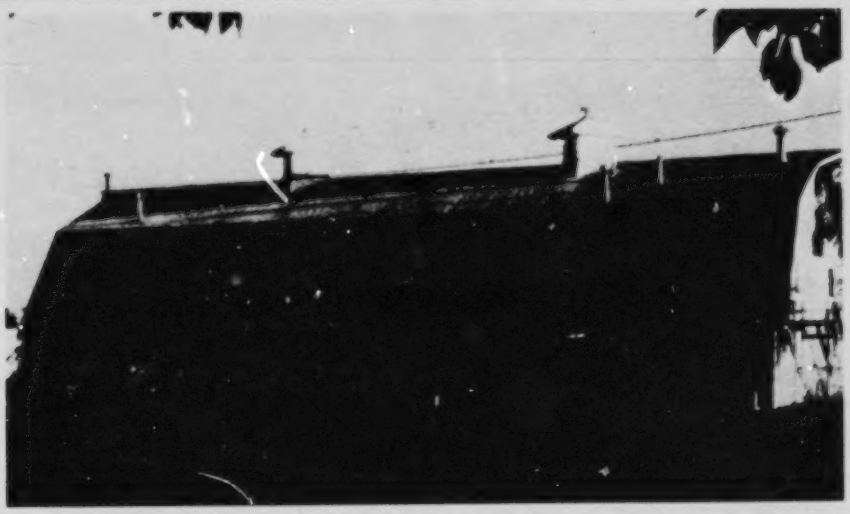


1 The white walls in the stage area and deep gray walls, floor, and bleacher-benches melding into black in the rear of the audience area are in sharp contrast to the large bright lobby in the garage. Five actors and a pianist transform the four carpeted cubes, which are the only props, into chairs or a lectern or a kitchen sink, and the audience doesn't see the airconditioning duct across the stage area as they watch an imaginary balloon float into the air.

Industrial and farm buildings—lofts, warehouses, factories, mills, and barns

In urban areas, lofts and warehouses are often vacated as companies move to industrial parks or near superhighways to facilitate shipping. Mill towns in New England are ghosts of their former thriving economies. In rural areas, as farms are consolidated or change their operations, barns are becoming a surplus commodity. These are all large and usually open spaces, adaptable to more varied uses than the storefronts and therefore more attractive to arts groups.

Performing groups and galleries need open areas. For others uncluttered space means freedom to put up walls as needed. But openness has its drawbacks. Providing comfort (heating and airconditioning) can be very expensive. Fire control is difficult in multistoried buildings; for a barn on grade, however, vacating the building may be relatively easy.



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1 The Playcrafters Barn Theater in Moline, Illinois, a former dairy barn, has spent about $100,000 in 15 years to achieve what it calls a "perfect" space. Lobby and classrooms, actors' lounge and dressing rooms, and the workshop are below the theater.

2 The Cow Palace, as the former cattle auction barn in Nevada, Missouri is known, estimates its renovation cost as "nil—just paint, etc." The auction ring became the stage, and the bleachers, once occupied by bidders, now seat enthusiastic, if somewhat uncomfortable, playgoers.

1 For $20,000 the Vassar (Kansas) Playhouse in 1970 gutted a barn, poured a cement floor, boxed in restrooms and ticket office, constructed stage, dressing rooms and balcony, installed seats and painted throughout. That part was easy, but plumbing was another story—it was necessary to bring in water and construct a sanitary system. Since storage and shop areas are lacking, additional money is spent each year to rent space. "So far money is the biggest problem," says Bruce Rogers, the managing director. "We're sure the venture can be profitable, but we were not prepared for the losses we've had."

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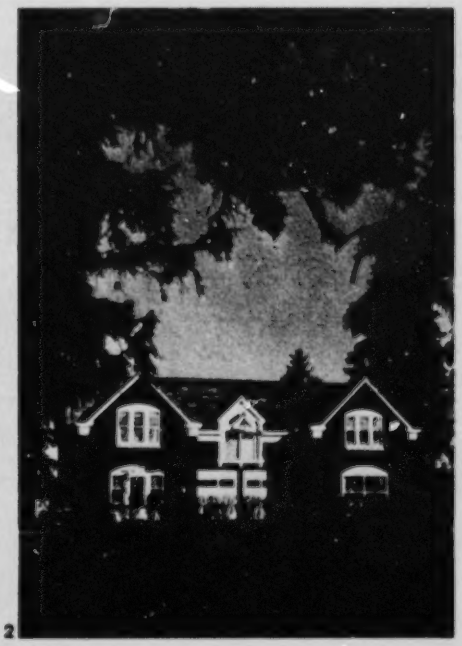

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2 Barns also adapt themselves to the visual arts. In Duluth, Minnesota, is the McCabe Art Studio presided over by Sister Mary Charles McGough. She and another nun live in the former stable on an estate given to her order years ago. Sister Mary Charles, with "volunteers from every age and walk of life," has turned it into a studio for her own work as well as a center for art instruction.

1 The Celebration Mime Theatre runs a school for pantomime on a former apple farm near South Paris, Maine. The house on the property is occupied by the director and his family. Renovation of the barn at a cost of $25,000 provided the company's performance, practice, and teaching spaces. Electricity and heating were brought into the barn, and workshop and practice areas, a small theater, a crafts shop, dormitory space, bathrooms, and a kitchen were created.

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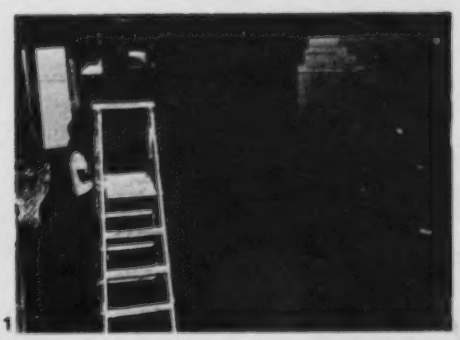

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1 A large barn makes an ideal multi-purpose arts center. The Greenwich (Connecticut) Art Barn catalog lists classes in painting and drawing, sculpture, welding, silk screen, weaving, stained glass, pottery, and jewelry-making, plus a children's creative group. There is also a theater workshop, an exhibition gallery, and a gift shop.

In 12 years between $60,000 and $70,000 has been spent on the 20,000 sq-ft barn, 10 percent of which has not been occupied but is available for expansion. The possibility of fire is a constant concern. Despite fire extinguishers and an alarm system to the nearest fire station, more fire protection is necessary according to Tom Kupper, an architect who is president of the organization: "The facilities are being upgraded with fire retardant paint and cement asbestos board, but they still need a sprinkler system and insulation. When we have the money . . ."

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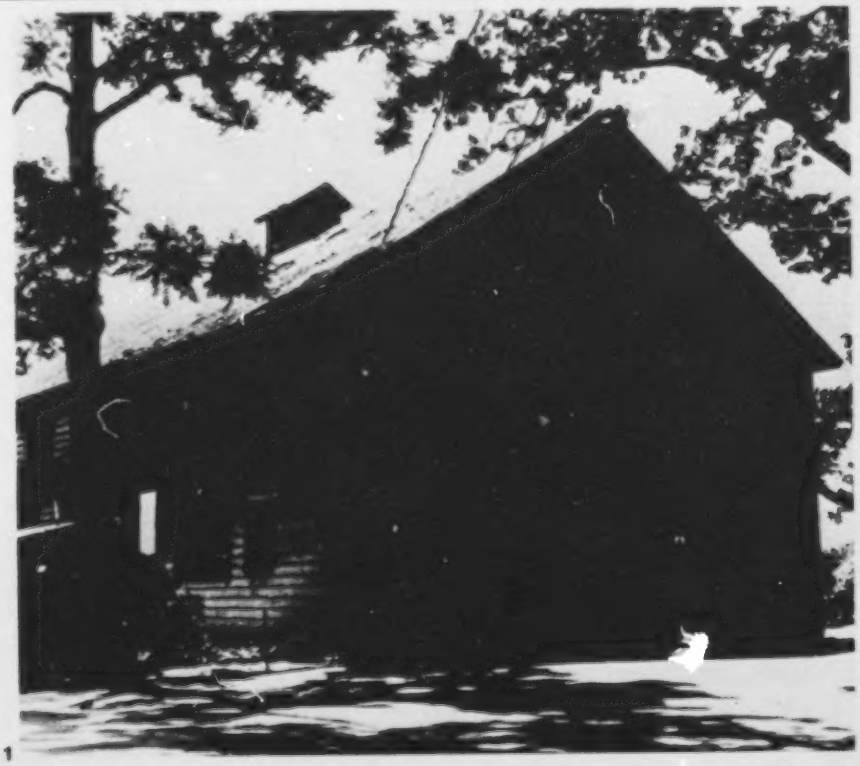
1 In Salem, Oregon, the Bush Barn Art Center originally housed its art gallery and rental outlet for artists not in a barn but on the second floor of Bush House, a late Victorian dwelling which the city purchased in 1953. In 1963 the barn on the property (used then by the Parks Department for storage) was partially destroyed by fire. Since it was beyond historical restoration, the city agreed to turn it over to the Salem Art Association. Charles Hawkes, the architect for the $40,000 remodeling, notes that the structure was even more badly burned than at first realized. But the hayloft floor was sound, the beams were sturdy, and it was "scaled right to begin with." The first floor houses a rental-sales gallery, reception area, and two classrooms. On the second floor is a large gallery plus a loft area which is a library and office.



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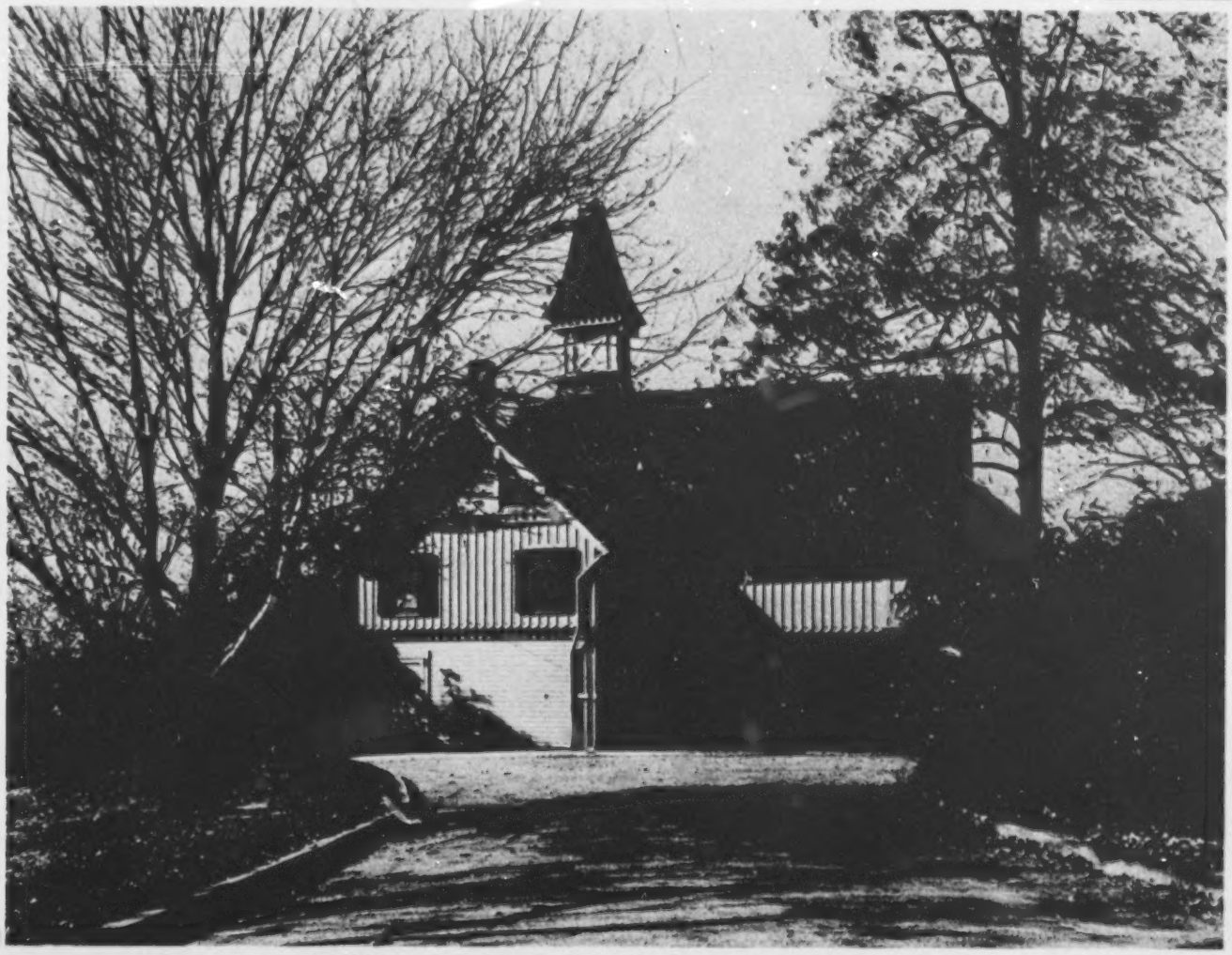
1 Carriage houses could be considered little sisters to the barn. In the Quincy (Illinois) Art Center, a $30,000 renovation converted two stalls to a gallery with 160 running feet of exhibit space, and other stalls to meeting room, kitchen, restrooms, and furnace room. The second floor coachman's room and part of the loft became office and studio. Gallery lighting, airconditioning, and heating were included in the work. For small exhibits and lectures and concerts, the space works quite well.



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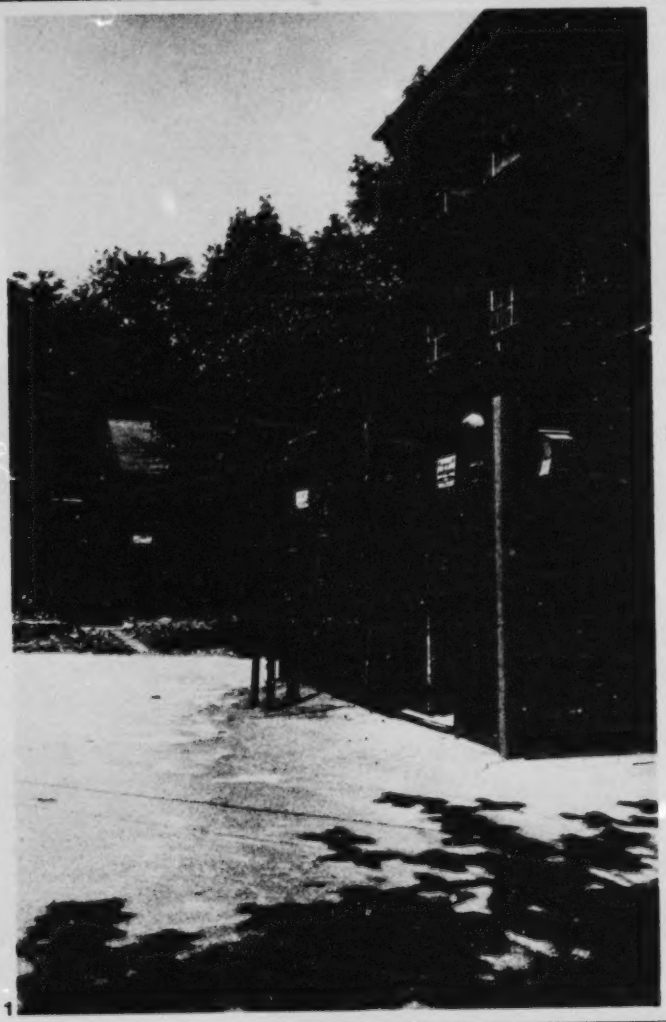
1 The Old Schwamb Mill in Arlington, Massachusetts originally manufactured hand-turned wooden picture frames. When the building was scheduled for demolition in 1969, a local conservation group raised enough money to buy and run it. They decided to keep what was left of the frame business, and one of the conservators became the manager. The unused space in the building was rented to craftsmen, a fine-instrument maker, and two groups of potters. An arts center has also been started.

The Old Schwamb Mill's 1975 Spring Catalog states: "The Mill buildings are heated by automatic steam heat, but it is always wise on cold and rainy days for adults and children to dress warmly with layers that can be removed if the Mill is too warm. For your safety the Old Schwamb Mill is 100 percent protected by an automatic sprinkler system and fire alarm. All classroom space is approved by the director of community safety in Arlington, and is inspected by the Arlington Fire Department."



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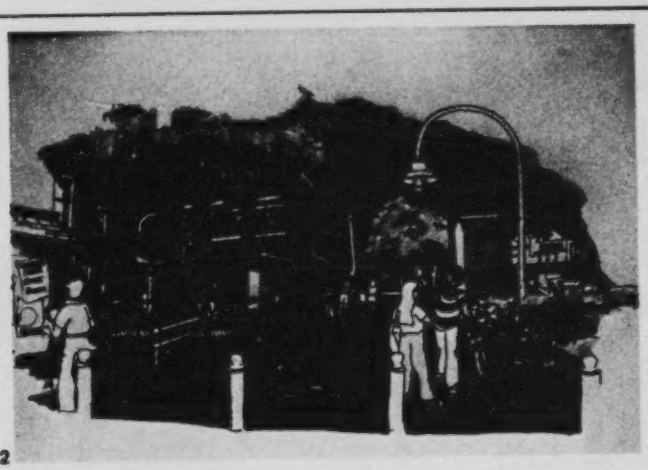

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2 In North Adams, Massachusetts, once a thriving center of New England's textile industry, the private nonprofit Hoosuck Community Resources Corporation is embarked on an ambitious and diverse community development program. One project will restore a segment of 19th century shops and residences in the city's central business district. Linked to this redevelopment through a state-financed street revitalization program is the second project, the restoration of the old Windsor Mill. The Hoosuck plan, which is concerned both with reviving the regional economy and integrating the arts into community life, envisages housing 30 to 40 small crafts industries and "arts businesses" in the mill.

1 A small loft building that was once a toy factory houses the varied programs of the Water Street Art Center in Milwaukee, Wisconsin. A resident professional ensemble, Theatre X, houses its flexible 99-seat auditorium in half of the first floor. Though the long and narrow shape presents problems at times, most can be overcome. A bookstore and art gallery occupy the other half of the floor. Renovation was minimal—paint and lighting. The landlord provided exit signs and water fountains. Building code restrictions prohibit public access to the upper floors of the building. Theatre X uses the second floor for small classes, rehearsals, office, and storage. The third floor is used for costume and other storage. The combined office for Theatre X and the art center is in the bookstore.

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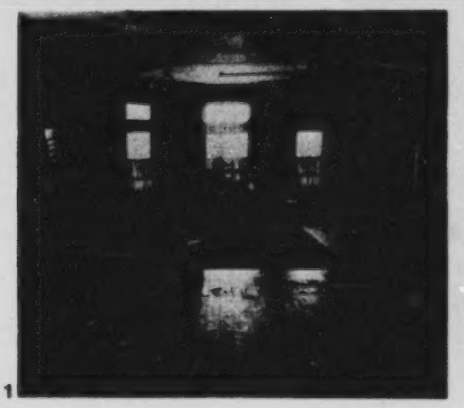
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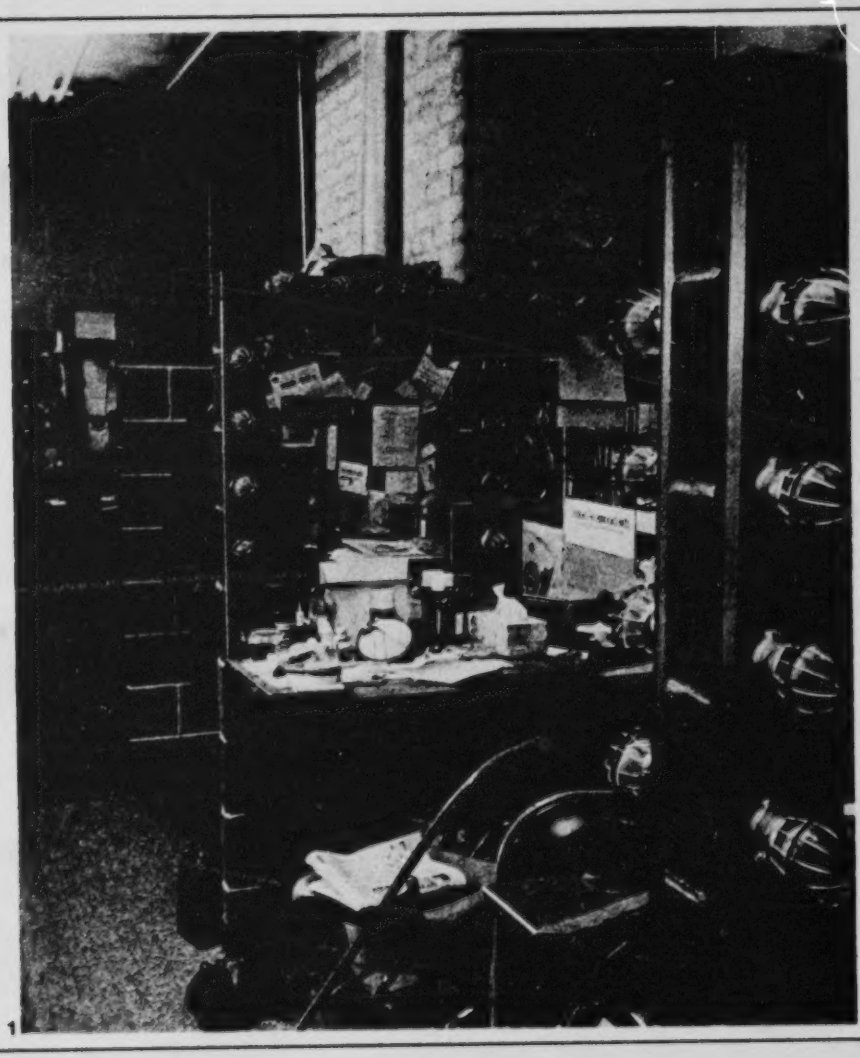
1 The Hartford Stage Company anticipates that their thirteenth season will be the last in the converted drugstore-warehouse in downtown Hartford that they have occupied since 1963. The company, regarded as one of the country's leading resident companies, has been happy with the 225-seat theater designed by architect Jack Dollard, who is also on the company's board of directors.

Transformation of the 11,600-sq-ft building from warehouse to theater cost $70,000. The basement, used for shop space, was left unchanged. The second floor was divided into office space, costume shop, green room, and dressing rooms. The theater proper occupies the main floor. Here the lobby and box office were closed off from the seating area and the light-booth area was enclosed. Raised seating surrounds three sides of the open stage. Sets are designed to complete the fourth side of the stage with curtains masking the offstage area.

Though the theater works very well, there are spatial problems. All sets, for instance, must be built to fit through the shop's only door, which is of standard size. The stage can accommodate only single or unit sets because there is no backstage or wing space. Rehearsals must be conducted elsewhere, in space made available by a nearby merchant. For these and related reasons, Hartford Stage is building a new and larger theater.



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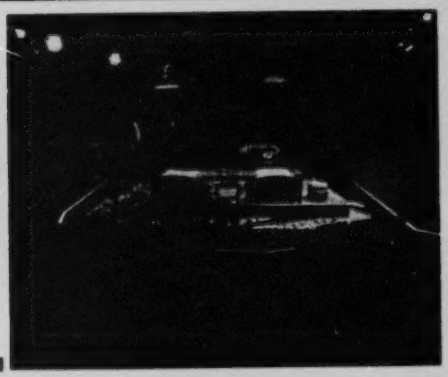

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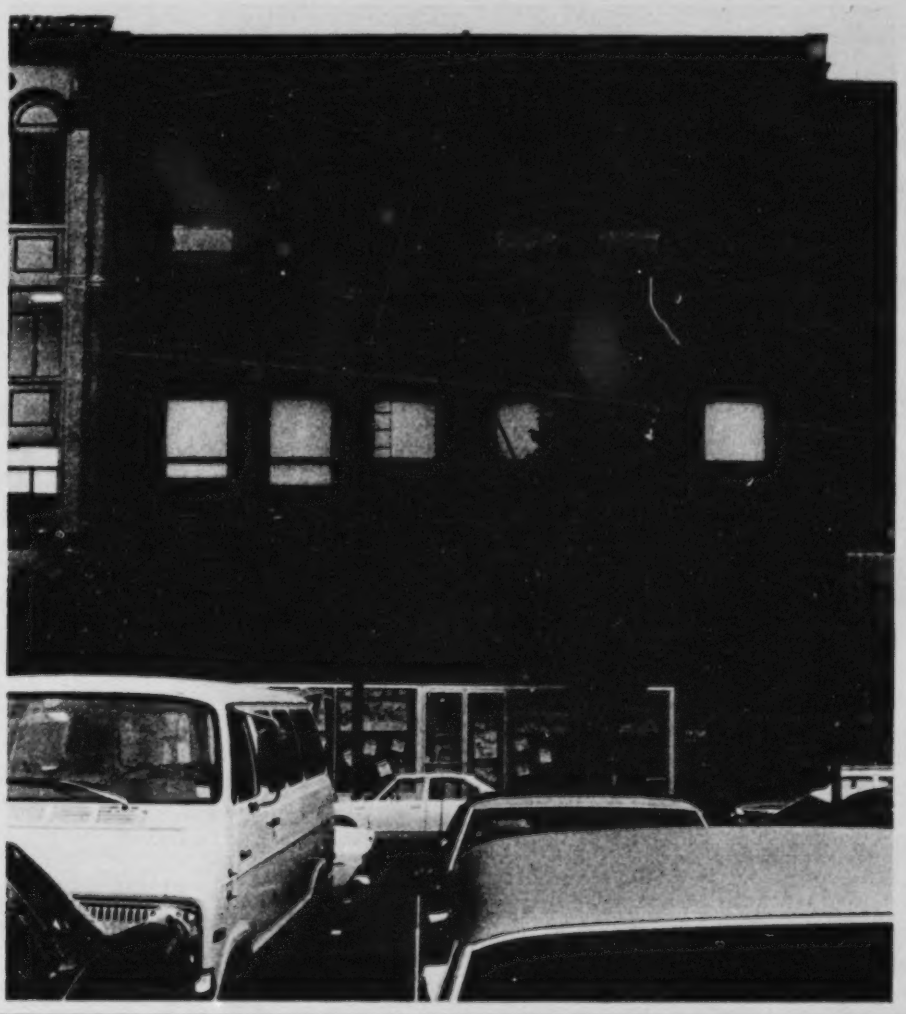
They said it couldn't be done

Oregon is better known for beavers and roses than for art. Yet since 1972 a Portland gallery has been showing the works of such contemporary luminaries as James Rosenquist, Carl Andre, Lynda Benglis, and Frank Stella, hearing most of them talk, and mounting many such special events as dance/theater performances and happenings. It also conducts a study program with local college and high school students.

The Portland Center for the Visual Arts is a creation of artists, for artists, and by artists. Though its commercial galleries often showed Portland artists and the major art institutions mounted exhibits of historical interest, a group of artists and teachers became actively concerned in 1971 that the city lacked any permanent showplace for contemporary art. This lack, they felt, was inconsistent with a growing community interest in art.

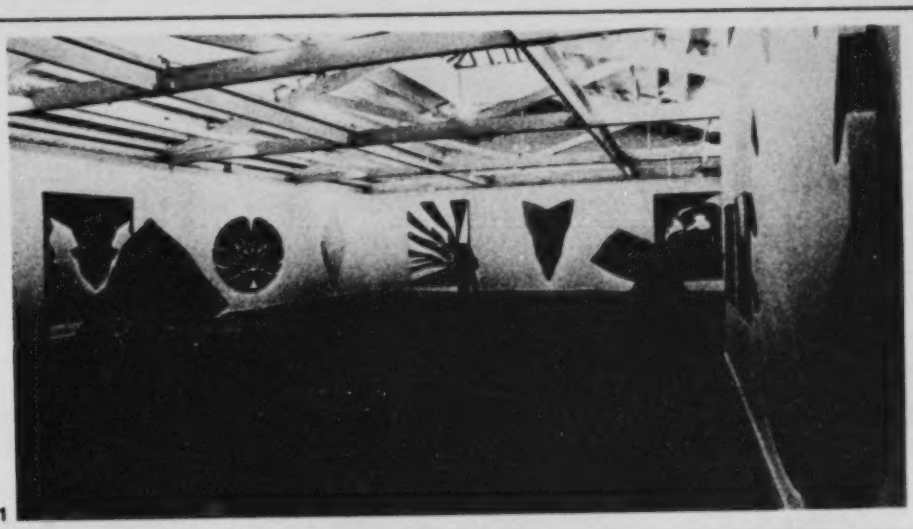
What turned dream into reality was the unexpected gift of a large, finely proportioned space and $15,000 for materials. Nearly all the work was done by some 150 volunteers, including many students. No architect or designer was retained, though the owner hired carpenters and other skilled workmen to guide the volunteers. The whole job was completed in about eight weeks.

The only major drawbacks to the center's adaptive space, it appears, are the lack of a public passenger elevator and the difficulties of bringing in extra-large works of art. To others contemplating the use of found space, PCVA's advice is: "Do just exactly what we did—the bare minimum." The entrepreneurs might have added: "Find a benefactor who will donate



space," but as it turned out, the center's happy rent-free condition lasted only a year, when its benefactor sold the building. Even so, with $4,500 annual rent plus maintenance and utilities, the center is managing and is negotiating for additional space at the same level in the building next door. Like nearly every other arts organization, it finds funding a constant problem.

Yet PCVA as a nonprofit, professional organization operates without a deficit, and fully expects to meet its 1974-75 budget of $90,000, of which more than $60,000 is tagged for nine major exhibitions and nine special events, the rest for modest salaries for the two-person staff and for other expenses. Besides local foundations, corporations, and individuals, the center's supporters include the National Endowment for the Arts and the Oregon Arts Commission.



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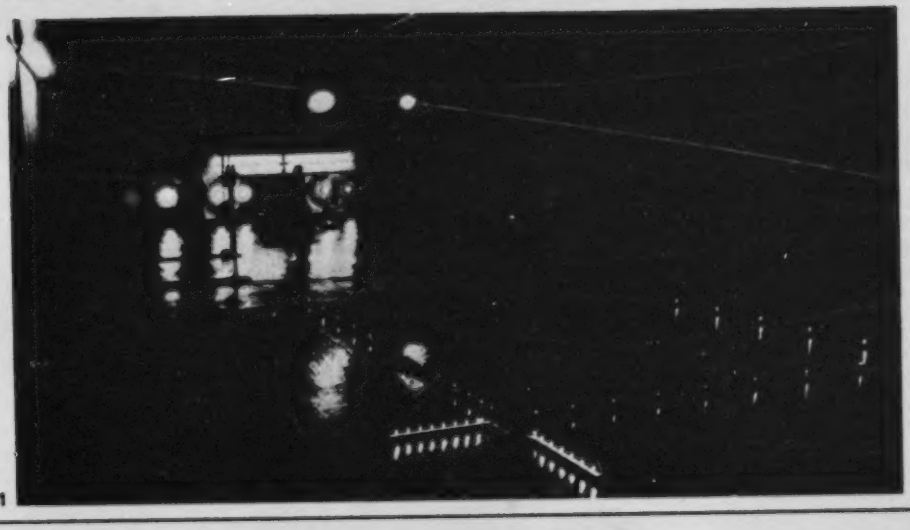

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1 Located on Northwest Fifth Avenue, the center occupies the entire third floor of a warehouse. It is within walking distance of any downtown location, and the downtown free bus stops right in front. The arched windows of the facade are balanced by a large skylight in the rear. According to the center's director, Mary L. Beebe, the 50-ft by 100-ft space works excellently for all kinds of shows. In its first two-and-a-half years of existence, admissions, which are free, exceeded 22,000 with as many as 750—"too many"—at some single events.

Arts, crafts, and commerce

Olla Podrida (Spanish for a highly seasoned stew) is an aptly named addition to the cultural, social, and business life of Dallas. The idea came from two craftsmen who needed a place to work, an old building, and a developer whose goals were: 1) to use an empty and unusable building to make some money; 2) to use his collection of architectural antiques—brass rails, wrought-iron gates and fences, newel posts, chandeliers, stained-glass doors and windows, carousel animals; 3) to provide a place for artists and craftsmen to work, sell, meet, teach, and learn; and 4) to create a marketplace that would make buying and selling fun.

This wildly eclectic enclosed marketplace was conceived early in 1972, opened six months later, and had completed and leased all shops in another year. Despite the legend on a souvenir postcard, it had never been a barn. The exterior renovation succeeded, however, in making it look like a restored barn. Nor, as regional publications are apt to report, had Olla Podrida been "an aircraft hangar." It was, in fact, nothing more than a huge dirt-floored metal building that had been used to store automobiles. Looming unused on property acquired by Crow-Coker, developers, the 24,000-sq-ft building seemed headed for destruction as the 300-acre site was converted into a multiuse development called Park Central. But James Coker kept saying, "Isn't there something we can do with that building?"

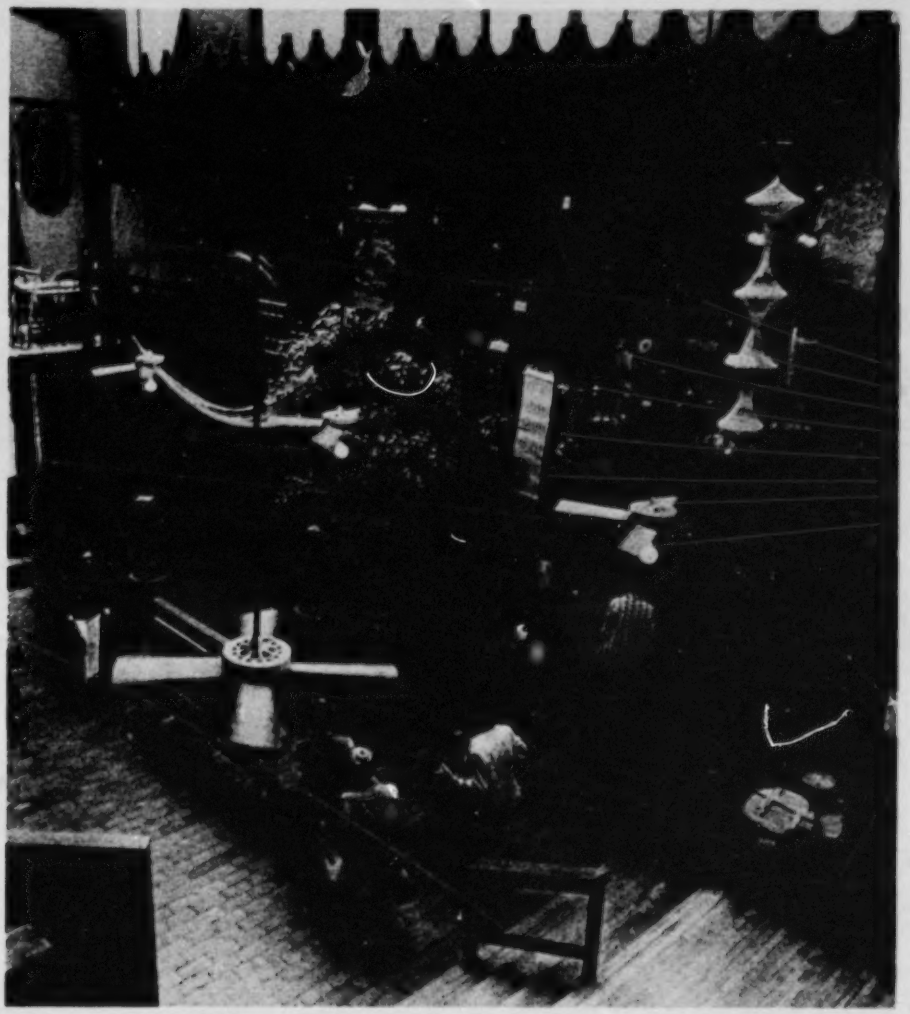
One day two potter friends asked Coker if they could put a kiln in the building. Soon a few fellow artisans

grew interested in taking space. The idea thus germinated grew into today's flourishing reality as the result of Jim Coker's efforts and his formidable collection of architectural fragments, antique fittings, and salvaged materials. Probably not even these forces would have prevailed, however, if Olla Podrida had not served a double purpose. First, it provided a workplace for the many talented craftsmen in the Dallas area, and second, it appealed to a public eager for an exhilarating environment in which to shop, loiter, learn, eat and drink, find entertainment.

The result is an array of about 50 shops and studios that sell or produce everything from wine-making equipment and "butter-rich pies and cakes" to handmade lace, needlepoint, weaving, and macramé, from custom framing and Dallas butterflies to portrait sculpture and Western art. According to Jim Coker, who considers selection of the right tenant mix critical, "we don't have green plastic frogs with emerald eyes or paintings on velvet." The demand for space was such that the developers are now adding an extra bay.

Though the marketplace includes a dinner theater and two indoor tennis courts, the requirements for shops and studios meant that most of the vast open space has been subdivided. There was nothing impressive or even nostalgic to conserve. So Coker made ample use of his collection of oddments and found others to create flooring, partitions, staircases, lighting, and general decor: iron grillwork, bars, and cell doors from the old

Abilene jail; railroad station benches from England, old hotel handrails and ceiling fans, old railroad ties (used for stair treads); brass lamps from Holland, stained glass from the old county courthouse, churches, and nearby estates. The courtyard floors are paved with brick left over from a special order for Texas Tech. Even the huge support timbers and the remaining walls were built from salvaged materials—the timbers from Waco warehouses being demolished to make way for an urban renewal project, the walls from poles scrapped by a local utility. One of the few wholly new additions was the skylit roof.



Jim Coker likes to reveal the recipe for an Olla Podrida to interested enquirers from other parts. All it takes, he says, besides time (not much), guts and imagination (lots of both) is money: "about $24 per sq ft of net leasable area plus land and shell buildings." The rental income he figures at $6.50 per sq ft. Olla Podrida itself was built at about $15 per sq ft, "but it had close supervision, lots of scrap and salvaged lumber and junk which was bought cheap."

"Our building is our artistic creation"

"You ain't gonna find a building anywhere that won't cost 200 times more and then it won't be a 10th as good," said security guard E. P. Grotto to a reporter in 1974. "Torpedoes exploded inside here during the war," Sgt. Grotto observed, pounding the 2-ft-thick cement walls with his fist. "It'd cost a lot more to tear it down than the city is willing to pay."

Sgt. Grotto proved prescient. When he made his assessment, the one-time torpedo plant in Alexandria, Virginia, was being used by the federal government as a catchall warehouse. It had, however, been purchased by the city, and has now been transformed to match the vision of Marian Van Landingham, projects director for the Alexandria Bicentennial Commission. Thanks largely to her persuasion, the commission undertook a three-year experiment, with municipal support: the recycling of the block-long, two-story waterfront building into an art center.

In mid-1975, after almost a year in operation, 165 artists and craftsmen had studios and workshops there. Painters, sculptors, jewelry makers, lithographers, silk-screen printers, potters—even a blacksmith—work in full view of the public. Artists may, if they wish, close their doors, thus restricting the public to the view through windows. If they take out city business licenses, artists renting studios and workshops may sell directly to the public with no commission to the center.

About 1,000 other artists and craftsmen participate in the center by

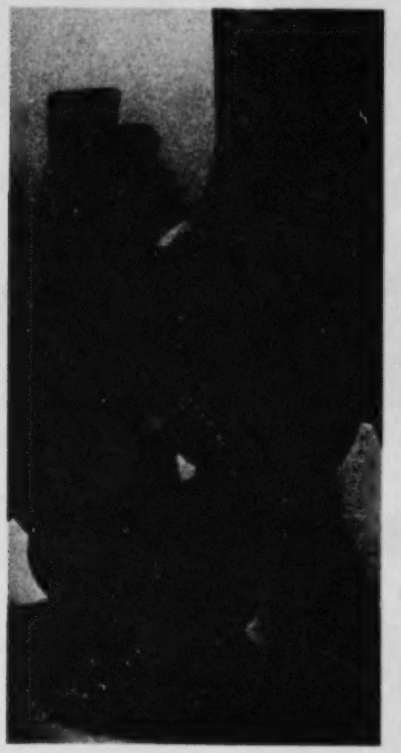
belonging to one of five nonprofit organizations running galleries at the Torpedo Factory. One of them, the Art League, also runs a 350-student school on the second floor.

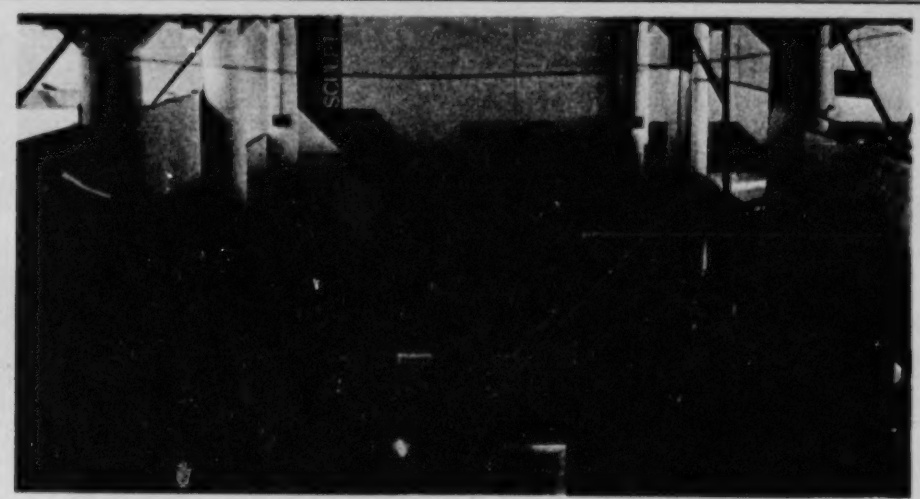
The building commended itself for the arts because of its high-ceilinged open space, its walls lined with enormous windows, and its interior finished in no-nonsense concrete. All the city needed to do was "paint and fix up"—provide more sinks for washing equipment, construct some 8-ft-high partitions and three fire walls, repaint the building's battleship gray exterior a glowing Colonial gold, and install more electrical outlets.

These renovations cost $140,000, advanced by the City Council. The cost is being repaid out of current rents, which also cover all operating expenses, making the center entirely self-supporting.

The artists painted their own spaces and the common areas a uniform antique white. But a graphics designer, Anne Duncan, was appointed "design czar" and given final authority for decoration of public walls. "Considering the number of artists with different aesthetic ideas, the czar concept was a necessity," observes Mrs. Van Landingham "and Anne Duncan deserves a lot of credit."

Studios range from 100 to almost 800 sq ft. The average is 15 ft by 15 ft. Monthly rentals are proportionate to space with $30 the minimum and a $160 maximum.





The biggest problem the Torpedo Factory developers ran into was opposition from community people who wanted the building demolished and replaced by a park. But the Art Center won bi-partisan, unanimous support largely on the basis that the project was financially self-liquidating. In 1977, when the three-year experiment is concluded, the city will have the choice of keeping the center, modifying it, or eliminating the project at no financial loss.

The center has been strongly supported by both artists and the public. Since it opened in July 1974, the demand for studio space could have filled the building three times over. At first tenants were accepted on a first-come basis, but before long the director had to appoint outside jurors to decide on who should be admitted. As for public response, there are 1,500 to 2,000 visitors a day on weekends and sizable, if smaller, numbers during the week.

New opposition arose in the fall of 1974, when local merchants began complaining that the center was competing with them unfairly. At last report the center had placated the merchants by convincing them that as a major tourist attraction the center was bringing them more customers than it was luring away as trade.

Artists rent studios, landlord donates gallery

"Nothing could have been more ideal than this for what we are," says the executive director of the Farmington Valley Arts Center in north central Connecticut. "This" is a one-time explosives plant.

The metamorphosis came about through an unlikely combination of circumstances. Stanley Fisher and his associates in Avon Park Properties owned the land and building, part of the area they were turning into an industrial and commercial park near the center of Avon, a small town with suburban overtones 12 miles west of Hartford. The park was designed to attract what the center's director, Mary L. Nason, calls "creatively oriented businesses, architects, etc. . . ."

The catalyst for the eventual arts center was an artist who got Fisher to rent her a unit as a studio. Soon three more artists took space, and the founding artist put the developer in touch with a Hartford church group that was looking for an outreach program. For a year beginning in 1972 this group ran the nonprofit part of the center, which was organized "to provide a focus for the creative arts in the area and to make available permanent studio space to professional artists and craftsmen." Another element in this mix was Stanley Fisher's original notion of creating, not the kind of arts center that evolved, but something quite different: an array of stalls and studios where artisans would practice and if possible pass along such fast-disappearing skills as the repair of antique furniture and glass, fine needlework and tailoring, and bootmaking. But then the arts center idea came along, and seemed considerably easier to carry out than the earlier plan.

After the church group withdrew, Fisher saw the need for a coordinator if the place was to realize its potential. Mrs. Nason became executive director in October 1973.

At that time only three of the studios were being used as teaching workshops (for pottery and graphics). The new director, noting that "twenty-two studios did not make an arts center," coordinated whatever classes were being held and asked for gallery space. In 1974 Avon Park Properties restored half the space in an adjoining building to serve as the center's office and gallery. The company donates this space, pays Mrs. Nason's salary and operating expenses (she is the only paid staff), and picks up the tab for utilities and maintenance in both buildings. Avon Park Properties rents the studios directly to the artists.

Within a few months after the center opened, most of the studios were filled. Meantime two of the original 22 studios were combined into one, another turned into a classroom, and a fourth into a bookshop. Vacancies are rare. In mid-1975, with all 19 working studios rented, the waiting list was double that number. Potential tenants are screened—first by the director and then by a panel of resident artists. Criteria for acceptance include the applicant's competency within his field, personal responsibility, degree to which the given art or craft complements the center's work. For example, in 1975 a filmmaker was accepted who will add a new dimension to FVAC by showing films in the gallery.

The Arts Center sees a good and expanding future ahead. With tax-exempt status acquired early in 1975, the center now can raise funds publicly. (The tax exemption applies, of course, only to the center's nonprofit operations, not to the studio setup.) Even before the clarification of its tax status, FVAC was able to make its 1974 budget thanks to a substantial program-development grant from the Connecticut Foundation for the Arts (the state arts commission). And Fisher has indicated his probable help to the center for the additional space needed. Meantime, whatever the undeniable advantages in buying and restoring an old building, the center's benign if somewhat ambiguous arrangement has freed it from such burdens as maintenance and utilities bills, which dog many a promising arts enterprise in the critical early years. So, on balance, the Farmington Valley Arts Center is doing fine.

1 In the late 19th century the Climax Fuse Company manufactured safety fuses here, as did a successor company until 1967. Thereafter the building stood idle until it became an arts center. The long, two-story brownstone structure stands on wooded land beside a brook.

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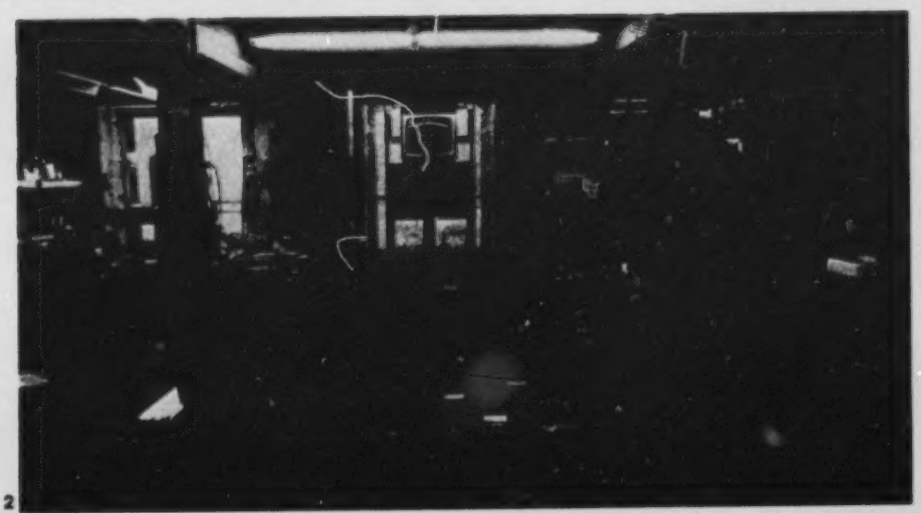

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2 The factory was readily recycled since no major structural changes were required. The building was already divided into 20-ft by 20-ft units, linked by long covered porches with outside stairways joining the two levels. The developer's contribution: minimal lighting and heating, a sink for each unit, paint for the washrooms. Result: 22 bare functional studios, ready for renting.

3 For $100 a month, an artist or craftsman gets a bare studio with its own doorway onto the long porch. Tenants paint and alter the premises to suit themselves. Some craftsmen use their studios for selling, some for teaching or workshops, still others for their own private work. Visitors can stroll along the porch-walks and watch the work in progress. Some studios are open to the public everyday except Mondays. Over the course of a year more than 500 people, young and old, take part in classes and workshops, four to five thousand people attend exhibitions, and an uncounted number drop by to visit the studios.

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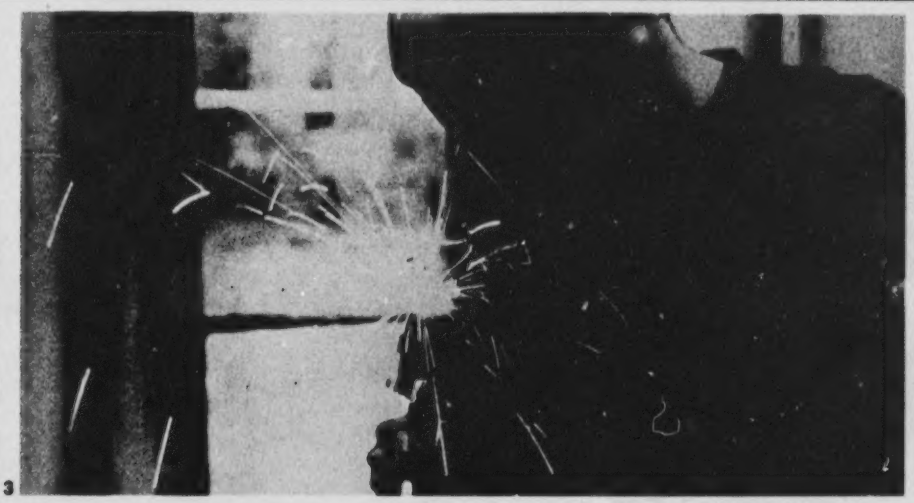

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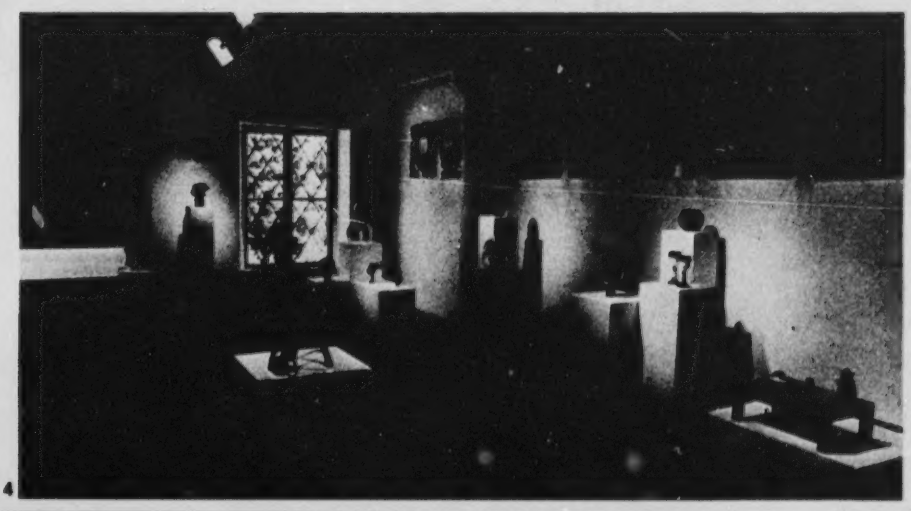

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4 Although the Arts Center embraces sculpture and painting, the emphasis is on crafts such as stained glass, weaving, pottery, silver work, and woodworking. The Society of Connecticut Craftsmen maintains gallery and headquarters there. The developer's renovation of part of a second building for the center entailed installing a washroom, building walls to divide storage and office space from gallery, carpeting, painting, and putting in track lights and security window grilles.

Specialized buildings in the private sector—churches, movie theaters, banks, railroad stations, social halls, roller rinks

In 1975 when Bishop Paul Moore, Jr. of the Episcopal Diocese of New York opened an $800,000 campaign to rehabilitate St. Mark's In The Bowery, he remarked: "Many years ago a bishop came downtown to close St. Mark's because there was dancing. I came down today to bless it, because there is dancing." Throughout the country churches are increasingly opening their doors, even their sanctuaries to the arts; the arts coexist with religious worship.

Like secular buildings, however, churches fall into disuse. As communities age—as they grow or decline or change their composition—places of worship can become too large or too small for their congregation, or in the minds of some, too old, too shabby, or too out-of-date. Sometimes the church must follow its congregation to another part of town or even out of town. With such developments, churches come on the market and can be adapted to entirely new purposes. Recycled churches have made attractive and practical spaces for the arts.

Victim of a different kind of change is the movie theater, especially those resplendent palaces built during Hollywood's Golden Age. As movies lost audiences and money to television, a good many closed down. Some fell to the wrecker; some decayed into dereliction. But others have been revived as homes for the performing arts.

The movie house shares many of the advantages of the church for conversion to the arts. Both were originally built for audiences. Both were usually built with pride and care. The buildings are apt to be sturdy, requiring little exterior renovation or costly measures to meet building codes. Churches and movie houses, along with banks and other specialized buildings in the private sector, can provide highly flexible and practical spaces for the arts. Inadequate space, however—for storing theatrical sets, for instance—is a recurring complaint. Theater groups cope with this variously. Some rent space elsewhere; others build extensions.

Unused or underused railroad stations represent an enormous reservoir of easy-to-find space offering limitless possibilities for recycling by arts organizations. The thousands of stations still standing, from whistlestops to magnificent city terminals, are prime victims of technological unemployment. Though many fine examples of this quintessentially American structure have been destroyed, the 1970s have seen a promising turnaround, encouraged by federal policy and funding, in the conservation and reuse of railroad stations for new purposes as varied as the stations themselves. Two EFL publications illustrate how stations can be given new lives, *Reusing Railroad Stations*, and *Reusing Railroad Stations Book Two*. Both are available from EFL at $4.00 each.

1 The old Union Depot in Duluth, Minnesota, has seen no trains since 1969. At that time the concept of a cultural center to bring together four organizations was being explored by the Junior League, which had been considering another unused Duluth railroad station. When the Union Depot, far larger and structurally superior, became available, the project was expanded. The gracious old French Norman depot has been transformed into the core building of the St. Louis County Heritage and Arts Center. Augmented by enclosed trackage to the south, the depot now houses the St. Louis County Historical Society, the A. M. Chisholm Museum, the Duluth Art Institute, and the Lake Superior Museum of Transportation and Industry. A new 285-seat performing arts building, to be built to the west of the depot, will house the Duluth Playhouse, the Duluth Ballet, and offices for the Duluth-Superior Symphony Association.

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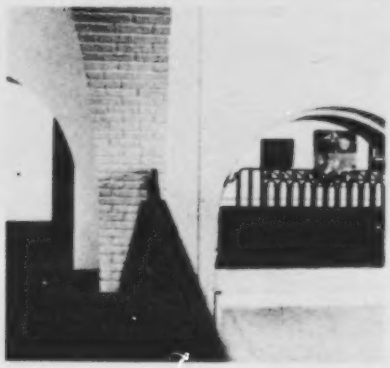

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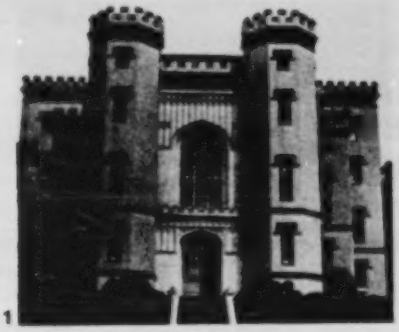
2 In Yuma, Arizona, the handsome old Southern Pacific Railroad Depot has been transformed into a center for the visual and performing arts by the Yuma Fine Arts Association. With little exterior work necessary, some $140,000 was spent on the creation of galleries and the requisite backup spaces. Future plans include a small outdoor amphitheater and a children's museum in a railroad car.

The Louisiana Arts and Science Center in Baton Rouge is a children's museum that has been located in the former governor's mansion **2** since 1964. In the early 1970s when expansion was imperative, the museum received a 35-year lease from the Illinois Central on its long vacant railroad station **3** and $2.5 million dollars from federal revenue sharing and the city/parish to renovate the 1925 building. The renovated center should start its new life early in 1976. The location is ideal—alongside the Mississippi River, which will be the focus of an exhibit, and across the street from the former State Capitol **1**, which houses the state's Department of Cultural Affairs and galleries where the permanent collection and changing exhibitions are shown. The Arts and Sciences Center will also become part of the new civic center now under construction.



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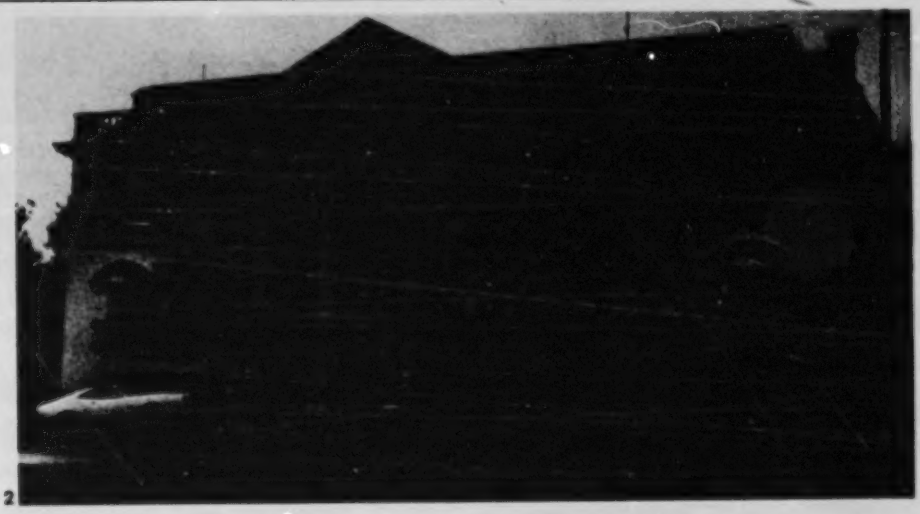

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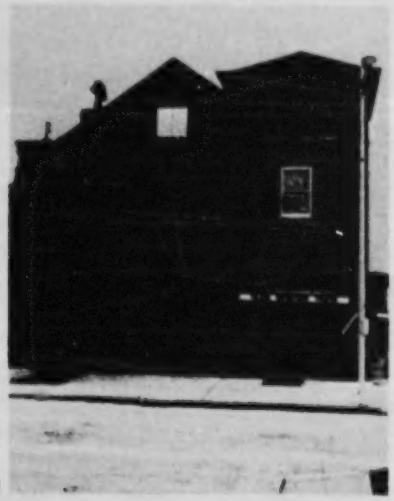
1 A former church has functioned as the Toledo Repertoire Theatre for 40 years. Adaptation, the cost of which has been lost with the years, included raking the floor and installing permanent seating for 280 people. The structure includes a stage 25 ft deep, a workshop (converted into a green room during performances), dressing rooms, and a lobby with a concession stand. The church tower serves as a business office.



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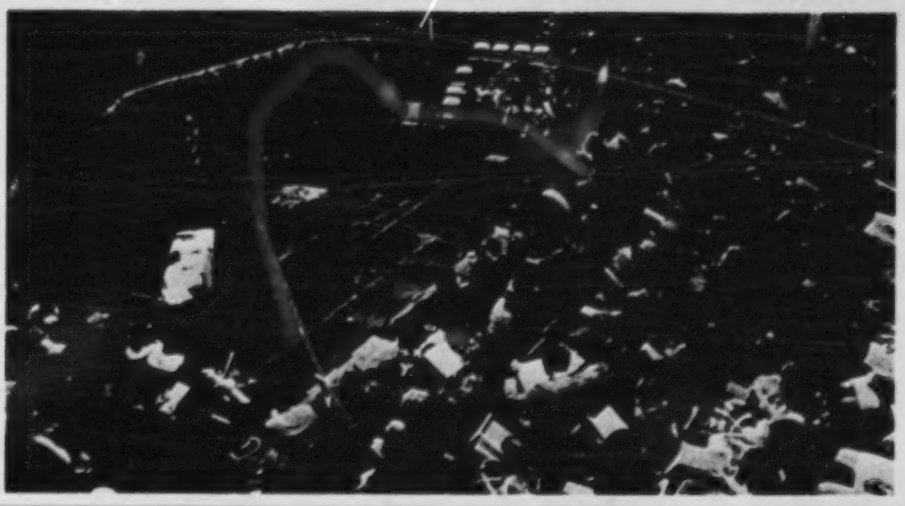

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2 The Kingsport (Tennessee) Fine Arts Center houses a rich mix of arts. In 1972, when the center required more space, it moved from a commercial building to the First United Broad Street Methodist Church in the center of town. For $50,000 the center adapted the space to accommodate the Symphony Orchestra, Theater Guild, and Art Guild. The gallery (which shows traveling exhibits and local art) was converted from former Sunday school rooms; windows were covered with insulated panels then with barley cloth. In addition to theater and gallery, the complex includes a crafts shop and rehearsal hall. Classes and workshops in music and art are held for the young and adults.

1 In 1970, Ballet West moved from a dingy windowless basement in Salt Lake City into a church building of the Church of Jesus Christ of Latter Day Saints, an 1890 landmark that the company rents for a dollar a year. A chapel was converted to storage space, the education auditorium into a shop for painting drops, an old church stage into a carpentry shop, a kitchen into a laundry room. Building maintenance is reported a problem. The reason, not uncommon, is lack of funds.

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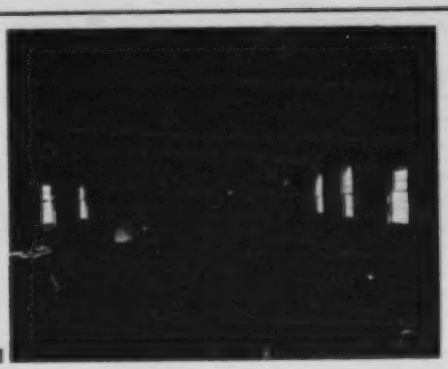

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2 In southeastern Kansas the Neodesha Arts Center converted a former church into a home for the performing arts. A stage was constructed, lighting equipment purchased, seating for 200 provided, restrooms added, central heating and airconditioning installed, aisles and foyer carpeted, and picture molding placed on the walls to accommodate art exhibits—all for approximately $25,000. With good acoustic quality, the space works well for music and drama with one exception—inadequate work area and storage for costumes and sets.

1 Since 1968 the St. Louis Symphony Orchestra has performed in Powell Symphony Hall, originally built in 1926 as a vaudeville house and renovated at a cost of $2 million.

2 Recycling of a movie theater in 1971 into the Heinz Hall for the Performing Arts, which houses the Pittsburgh Symphony Society, cost $11 million.

3 In Manchester, New Hampshire, foundation, federal and state funds totaling $300,000 were raised to renovate and restore a 1915 movie theater in which the New Hampshire Performing Arts Center has rented space since July 1974.

4 In Oakland, California, the Paramount Theatre of the Arts was restored, and some technical and mechanical facilities modernized at a cost of $1 million. The Paramount now bills plays, symphony and popular concerts, and ballet as well as special film showings.

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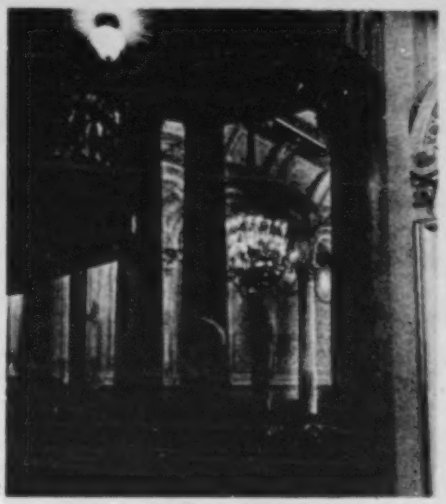
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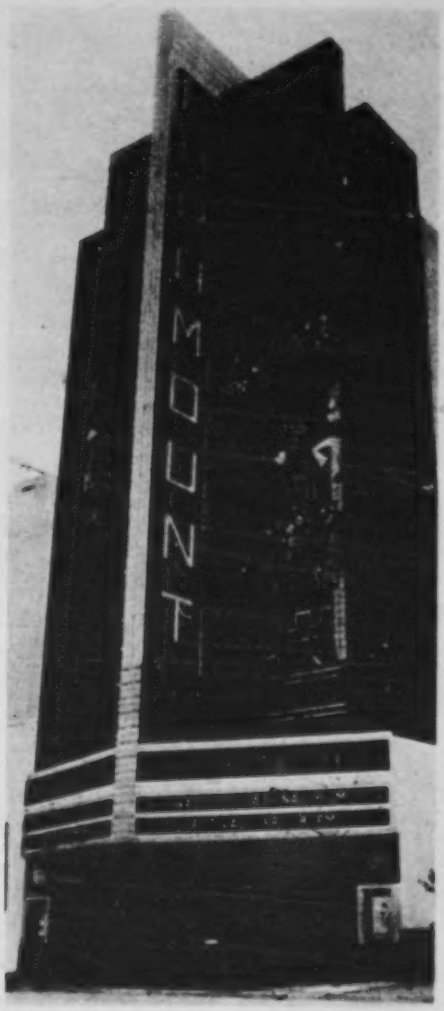

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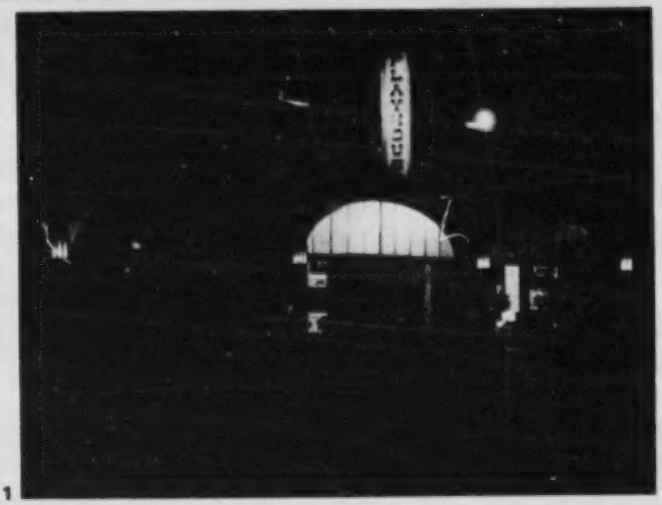
1 Sports facilities and social halls can yield the large open spaces that the arts value. A derelict bowling alley in Burbank, California, became a 200-seat theater, The Golden Mall Playhouse, in 1973. The Curtain Raisers with little contracted labor, took three-and-a-half years to gut the building, build a stage and auditorium risers, and install seats and lighting, airconditioning, and heat. Renovation cost about $40,000. Now there are plays three nights a week twelve months a year.



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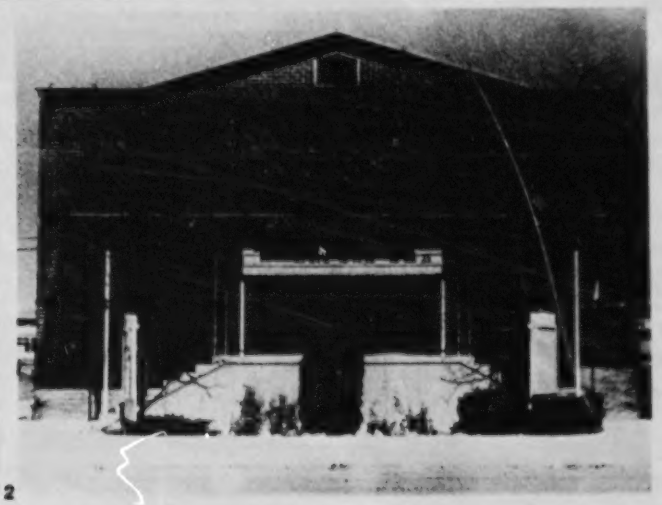

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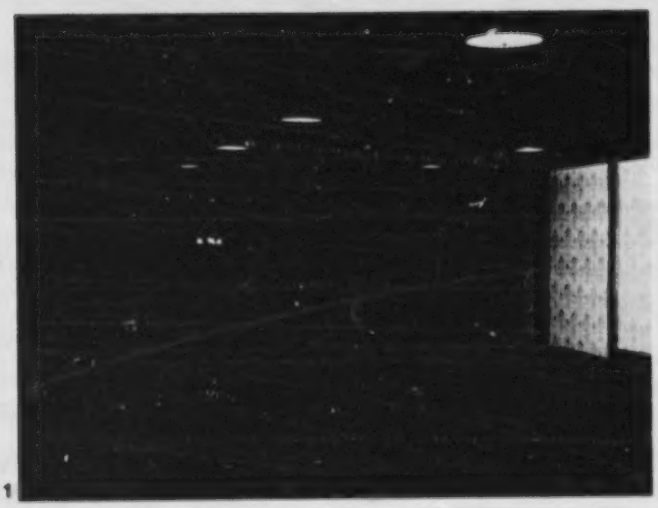

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2 In the 1940s, at a cost now forgotten, the Reno (Nevada) Little Theater was created out of a social hall. Early renovation provided a proscenium stage. Remodeling continued and in 1970 a coffee lounge was expanded and bathrooms were removed to the basement.

1 Inner City Cultural Center in Los Angeles, describes itself as "a new dimension in the performing arts." It comprises a resident repertory theater; a dance company; a children's workshop; a theater cafe; and the Inner City Institute for the Performing and Visual Arts, which grants degrees—the training arm of the center. This active program is housed in a former Masonic Hall that ICCC purchased in 1972. The ballroom of the Masonic Lodge is now the Auditorium Theater seating 311; a proscenium stage replaced the recital stage and raked seating was installed. The dining hall was converted to a 99-seat Cafe Theater. And the Masons' meeting hall became the Lodge Theater which also seats 99. Former commercial space on the ground floor now houses dance studios, classrooms, the children's workshop, and offices.

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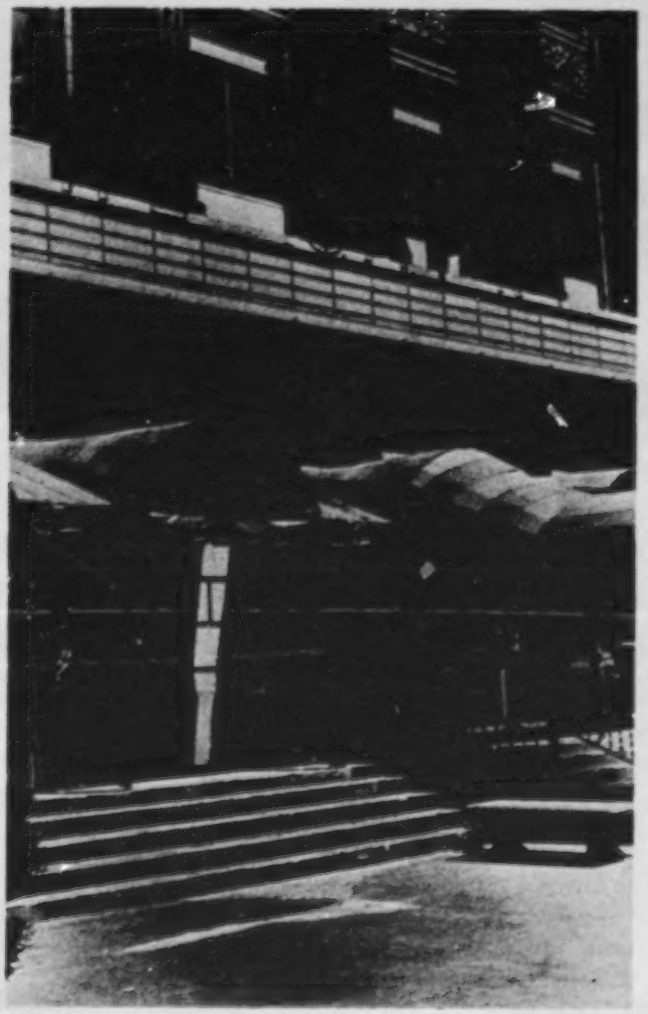

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2 Since 1970 the Lyric Theater has performed in a Masonic hall in Kansas City, Missouri. When the company rented the entire building on a year-round basis in 1974, an orchestra pit was built and seats with poor sightlines removed. More than 1,200 seats are available each performance for a repertory of five opera productions a season.

1 The third floor of the historic Athenaeum Turners Building in downtown Indianapolis in 1972 became the home of the Indiana Repertory Theatre, the state's only professional resident theater. Restoration of the space cost $132,000. New wiring, a new lighting control system, and a new fly system were added to the stage at one end of the ballroom. [illegible]s were constructed and 396 seats in[illegible]led. Other rooms were converted for o[illegible]ice, shop, and rehearsal space.

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"The magic you can't build into a new facility"

The impetus of restoration and preservation—rather than plain recycling—is turning Wilmington's hundred-year-old entertainment palace into the Delaware Center for the Performing Arts.

"Our philosophy is to restore the original elegance of the building," says Lawrence Wilker, executive director, "while at the same time providing full modern facilities for the performing artists and the best possible ambience for the audience. Besides it would cost three times as much to replace the Grand as to restore it."

The object of this effort is the Grand Opera House, built originally in 1871 as the Masonic Temple of the Grand Lodge of Delaware. This neoclassic-revival building with its mansard roof constitutes one of the finest remaining examples of cast-iron architecture in America. One of only three to be faithfully restored, it has been nominated as a National Historic Landmark. The Friends of Cast Iron Architecture have cited it as the finest cast-iron facade restoration in the country.

More to the point functionally, the building well suits the performing arts. Its acoustics have been acclaimed by artists and critics. The compact size—1,123 seats deployed in a graceful horseshoe gallery—makes for relative intimacy between performers and patrons. And as one recent performer said: "A fine old theater is inhabited by a certain magic you just can't build into a new 'facility.'"

In its heyday the theater was on the circuit that brought in legendary performers—Ethel Barrymore, Edwin Booth, Buffalo Bill Cody, George M. Cohan, and Joseph Jefferson. (Then, of course, the term "opera house" covered more ground than it does nowadays.)

In 1973 a nonprofit community corporation arranged with the Masons to take over the theater at no cost, on condition that it operate as a performing arts center (at that time Delaware was the only state in the Union without such a center); that at least $1 million be invested in the building within four years; and that meeting and recreation facilities be maintained for the Masons. The group, backed up by a $3.8 million development campaign, determined to complete the transformation by May 1976. Studies were undertaken by architects, management consultants, and fund-raising counsel, whose bills were paid by local foundations, individuals, and businesses.

On taking ownership, the group cleaned up the theater and ran a series of programs designed to test the versatility of the house, presenting such diverse attractions as the Boston Symphony and the Preservation Hall Jazz Band.

Restoration and renovation—"redoing" the building, as the planners casually put it—involves complexities. The original materials—cast iron, plate glass, slate, wood trim, and ornamental iron—were created anew where necessary. Only the keystones on the center of each arch were unrecoverable. The original pattern was redrawn from the shape of the faded paint tones on the cast-iron facade. Restoration of the facade was completed early in 1975.

Much work, begun in mid-1975, was needed inside—on the house, stage, and backstage—to reach acceptable contemporary standards. Before renovation, performers suffered inconvenience and discomfort. The only dressing room was an open basement where draped blankets separated men and women; dancers had no showers; musicians (sometimes as many as 200) had only two toilets available, at opposite ends of the building.

Performers and crew needed modern equipment such as "load-in and load-out" facilities to mount productions easily and successfully. Acoustical wings and overhead panels will make the "near perfect" acoustics "perfect," according to the developers.

Safety requirements demanded four new fire towers, a sprinkler system, and additional exits. The wooden auditorium floor and beams needed to be replaced by poured concrete. Air-conditioning and new heating and lighting systems are being installed.

The decor will reproduce the original 1871 design: the walls painted in panels of light crimson, with a pearl

frieze border, the ceiling raised 5 ft to almost the original height and frescoed. The seating plan, however, balances historical exactitude with present comfort. The restored theater will have a modified horseshoe shape providing better sightlines, larger seats, and upholstery that will not impair the acoustical excellence of the space.

Prior to the restoration of the Opera House, local performing arts groups were scattered in uncongenial spots. The Delaware Symphony played in a high school auditorium; the Wilmington Opera Society performed in Wilmington's one commercial theater, where costs were high, acoustics poor, and scheduling difficult; each little theater was on its own. Increasingly, these groups plan to use the Opera House.

The Opera House forms the centerpiece of the principal block in the just completed Market Street Mall, a focus of downtown redevelopment in Wilmington. It is within one block of 3,000

1 The cast-iron facade, the building's trademark and visual message to all who pass by, was restored from the sidewalk to the top of the flagpole. After its decline as a showplace for great performers, the "opera house" became a movie theater, ending sadly in 1970 as a house of horror flicks.

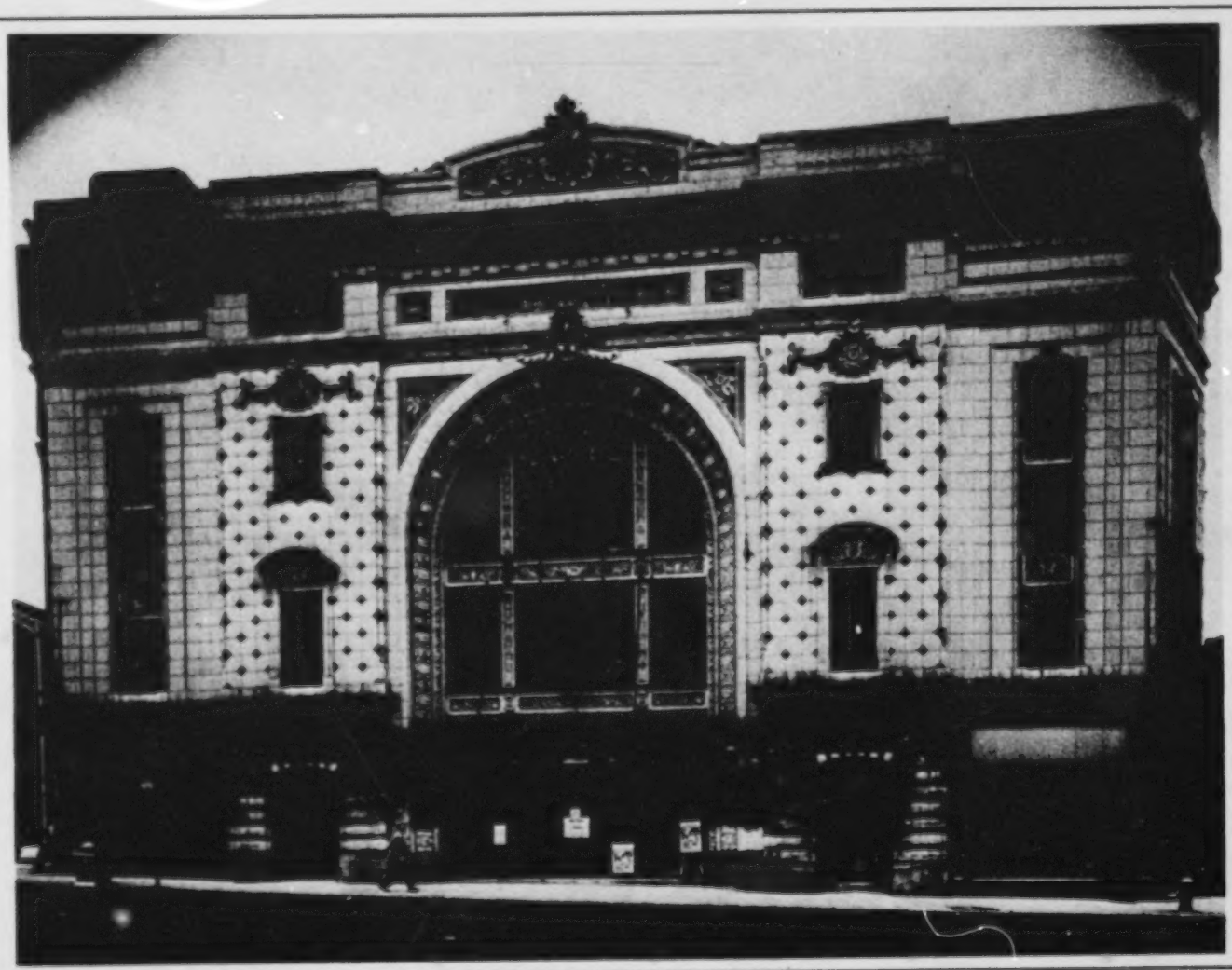
existing or planned parking spaces, across the street from a new $40-million state government complex, and diagonally across from the Wilmington Civic Center with its planned hotel, office tower, and food center.

2 Craftsmen worked from the original specifications, old drawings and photographs, and many descriptions—all unearthed by a corps of volunteer historical researchers.

Eight years of experimentation pays off

"One of the most adaptable and beautiful . . . buildings in the entire resident theater across the country," reported Clive Barnes of the *New York Times* about the home of Providence's Trinity Square Repertory Company on his first visit in May 1975.

The Company's two theaters were created in 1973 out of an abandoned movie house that had originally been built as a vaudeville palace. Renovating the 56-year-old Majestic Theater cost $1.5 million. The ornate lobbies, upstairs and down, were left intact and renovated. The 2,500-seat auditorium, however, was gutted, the lower balcony, false ceiling, and proscenium facing pulled down.



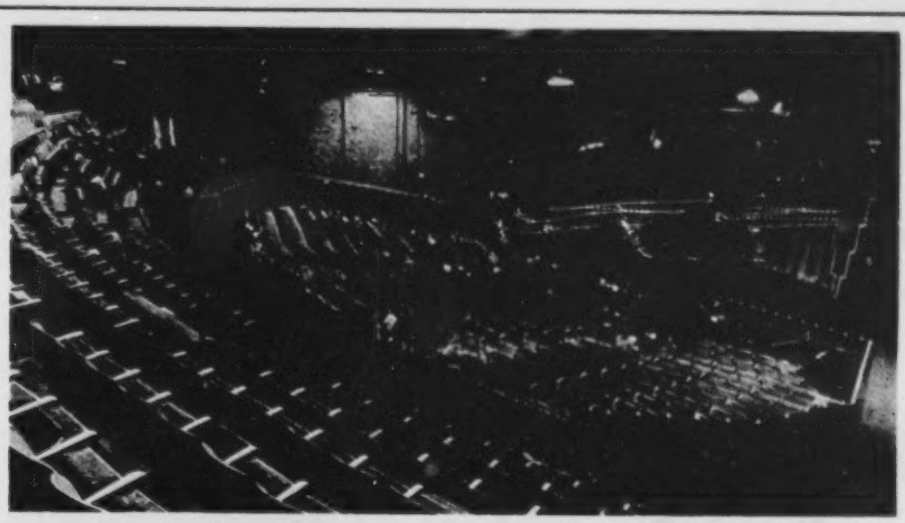
The result of this operation was a huge brick-walled cube that looked to a local reporter like a suitable setting for the St. Valentine's Day Massacre. But then the creative process took over. The space was boldly divided horizontally at the level of the Majestic's old lower balcony. The new floor slab begins behind the upper lobby, extends through the old proscenium, and divides the backstage area, too. Result: two distinctive performing spaces one above the other, plus two tiers for dressing rooms and shops, with the original lobbies preserved. The building was completely rewired, with air-conditioning and new plumbing installed. ("When we turned on the air-conditioning the first time," recalls one staff member, "we were afraid all the lights in Providence would dim.")

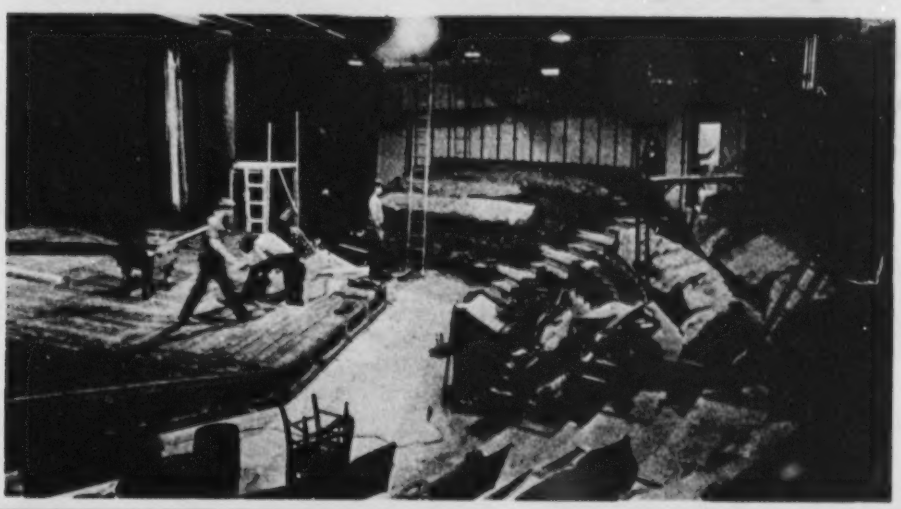
This remodeling was a team effort of Trinity's director Adrian Hall and de-

signer Eugene Lee and their staff, in consultation with the Providence Partnership architects. The big money went for concrete, steel, labor, fire alarms, water pipes, a backstage freight elevator, 200 individual stage lighting circuits, and a $50,000 movable switchboard with enough transformers to juice up a small city.

The company is happy with the outcome of plans based on eight years of experimentation. The two theaters are nicely complementary. The new Trinity Playhouse seats 297, a close approximation of the group's original base in a former church. The upper-level Lederer Theater is a remarkably flexible open space. Adrian Hall says, "It allows for readjustment of the entire atmosphere, including seating, lighting, and audience participation." The whole concept is "so radically simple as to cause a complete re-thinking about the costly cumbersome mechanical approach of the 19th century proscenium stage or the fixed, more limiting 'in the round' approach." The space can seat 800 in fixed seats or, according to one staff member, "we could swim 300 in here."

The presiding genius at Trinity is Adrian Hall, "battling almost everyone at one time or another," as the *Providence Journal* once reported. He came to the company in 1964, a year after its founding, when the then amateur group had its first 300-seat home in Trinity Square Methodist Church. Audiences grew quickly and, with the development of Rhode Island's Project

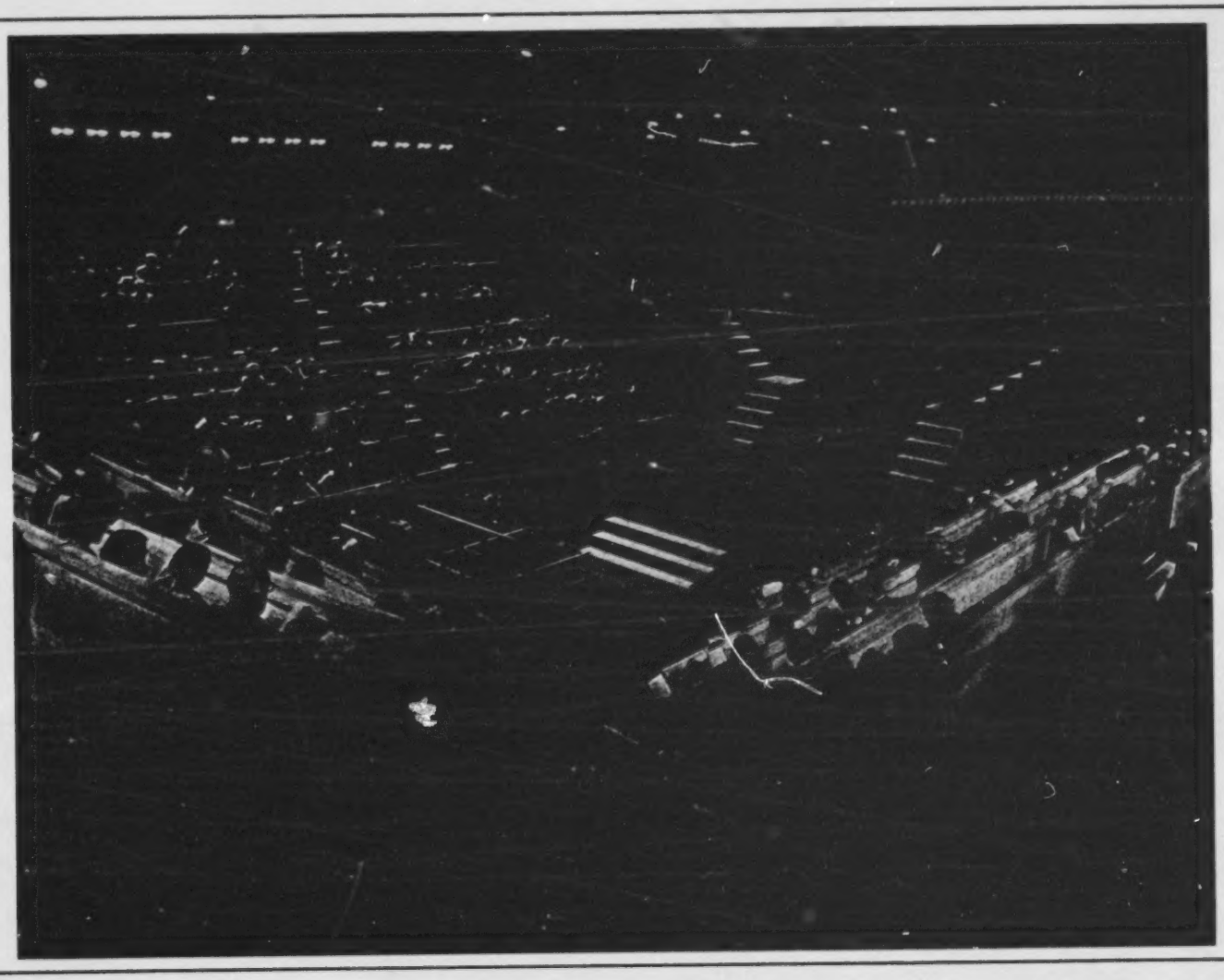




Former movie house was divided horizontally into 800-seat theater upstairs (top) that can be rearranged into arena seating (overleaf). The lower theater (under construction in bottom picture) seats 300.

Discovery,* the company began also to play the 1,000-seat auditorium of the Rhode Island School of Design. Adrian Hall proclaims Trinity Square's good fortune: "We have to struggle to stay solvent, but we are fortunate because the people really want to participate in the theater. It's really fabulous. Our program includes everything from the Senior Citizens to Project Discovery whereby every high school in the state participates—and of course, our loyal subscribers, who come to see everything we do. And we do all kinds of events—plays, musical events, dances, political meetings. A lot of the time, things just happen."

Back in 1970, when the idea of renovating the old vaudeville/movie house on Washington Street first came up, a professional fund-raiser concluded that the $1 million needed could never be raised in Rhode Island. "The community environment is just not right," he said, as he packed up his charts and returned to Boston. Undreamed of in his philosophy, apparently, were the Providence businessmen and the people, rich and not so rich, across the state who ultimately raised $1.5 million for Trinity Square.

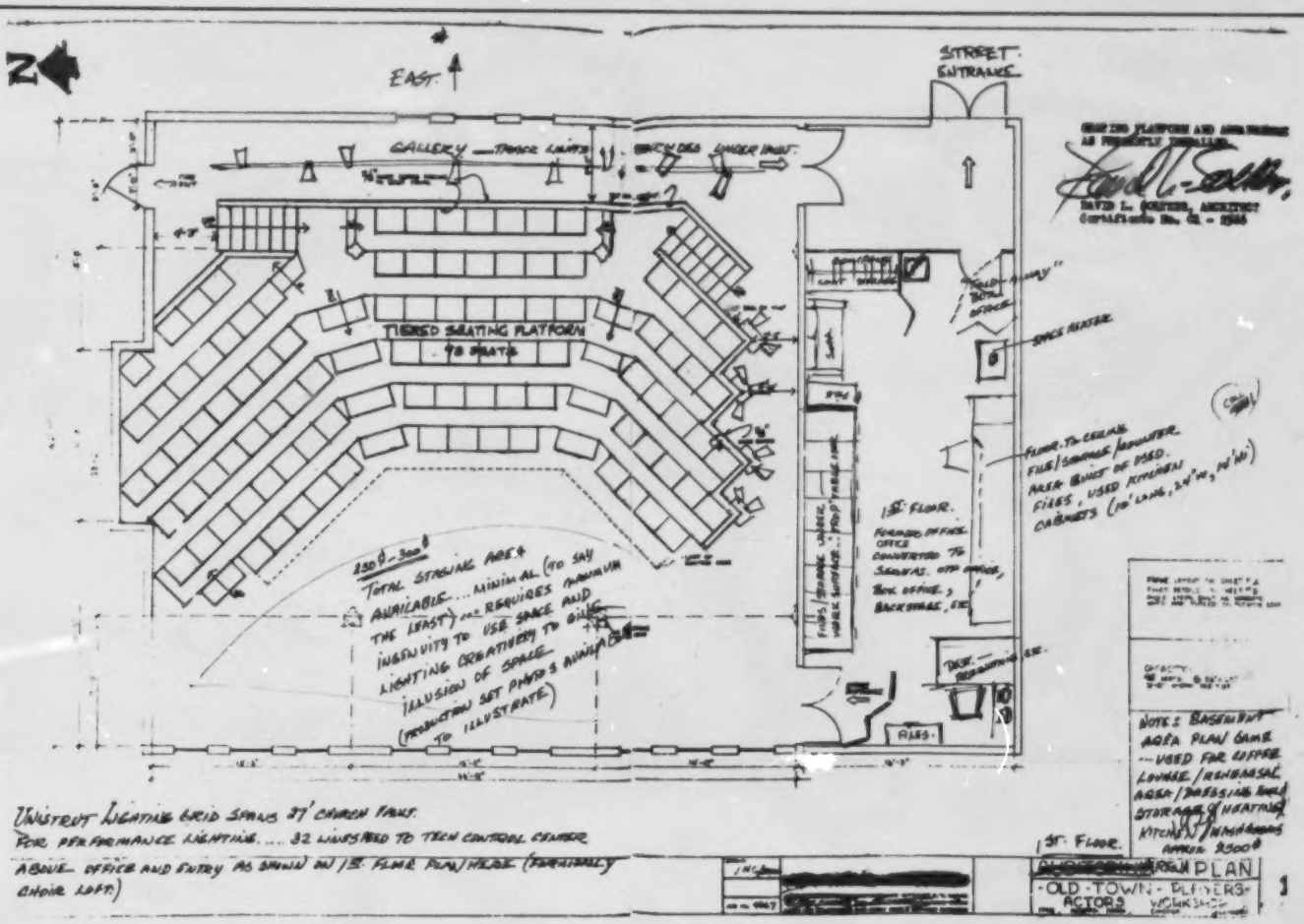


The company is pleased with the flexibility and capacity of their two theaters. Local businessmen count on Trinity Square to help revitalize downtown Providence. And the architects are gratified because they believe in recycling good old buildings.

*This was the state's name for its extraordinary part in the tripartite federally funded Educational Laboratory Theater of the late 1960s, which was designed to spur regional theater and to acquaint high school students with good professional theater.

How to slip a theater into a church

The Old Town Players, Chicago's oldest community theater, never had a proper home till 1967. For most of its years from its founding in 1933 until 1964, the group used at no cost a space in the basement of a housing development. Then it drifted from one donated spot to another for several years. A new day dawned when board members, with less than $10 in the treasury and not even $1,000 in capital assets, asked Frank Carioti to help find a suitable base. The search ended in the former St. James Church, in the



out-of-pocket expense of around $2,100 for the initial phase of rehabilitation went principally for construction materials (riser seating structure, lighting grid) and for 100 director's chairs. After opening night, as funds accumulated, renovation took the form of incremental improvements to provide higher standards of personal safety and better artistic levels. A good example was the replacement (under $2,000) of the dangerously inadequate electrical power system. Not only did this protect inexperienced members of revitalized Old Town Triangle, a residential area on the North Side.

Carioti, who is now the players' resident director, supervised the execution of his own rehab design for a functional, professionally equipped, comfortable, and inviting 96-seat theater within a 40-ft by 40-ft arena. The the company, it also made possible more professional stage equipment and greater production flexibility.

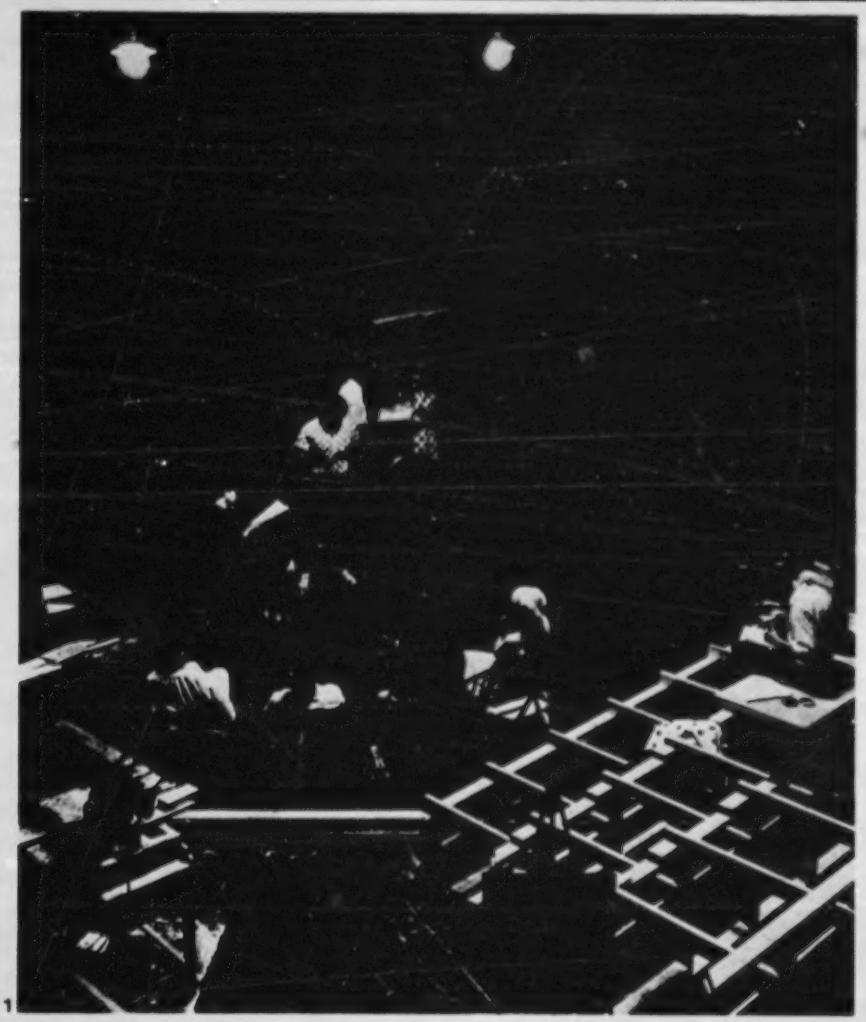
In some instances a supporter would find contributors to underwrite specific needs. Renovation costs have been kept to a minimum through the use of volunteer labor and salvaged

materials. Major structural improvements required to maintain the building were the responsibility of the owner—e.g., the leaking roof.

The $450 monthly rental, while low for the choice in-town location, is probably as much as the church lessors could get for so specialized a building in a residential district. Additional fixed operating expenses (utilities and repairs) bring the monthly rent to about $1,100. The Old Town Players can keep within their austere budget thanks to paying no salaries whatsoever and continuing to rely on contributed time and materials (costume fabrics, reusable lumber). Revenue comes primarily from ticket sales (pegged at $2.50) and workshop fees, with no more than $3,000 a year from contributions, mostly in small amounts.

In a newsworthy blow for freedom, the Players fought City Hall to a double triumph in 1974 after a seven-year struggle: the company received the first license ever issued by the city of Chicago for a "theatrical community center," and was relieved, at least pro tem, from court action over nonpayment of the city amusement tax, always an anomalous demand on such nonprofit community groups.

1 The design—a space-within-a-space arena plan—required no structural changes whatever. The two sanctuary pillars that now rise in the flexible staging area are incorporated into set designs. The pair at the rear of the seating area were bypassed to permit clear sightlines. The former church office under the choir loft has been converted to the Players' office, storage space, backstage, and a "fold-away" box office. The church basement now contains—besides heating, kitchen, and washrooms—storage space, rehearsal and dressing rooms, and coffee lounge. Volunteers framed the risers and laid used carpeting they had scrounged. Above the enclosed office/backstage area, the former choir loft was adapted to technical control and storage. A *Chicago Tribune* reviewer called the theater "a gem of a place—acoustics so perfect you can hear whispers from center stage right up to the back rows." The Old Town Players pride themselves on the range of theater they offer—Hellman and Wilde and Ibsen, operettas, occasional Chicago premieres of experimental works. The semi-arena plan lends itself to ingenious use of sets and lighting to create illusion of space and provide maximum movement.



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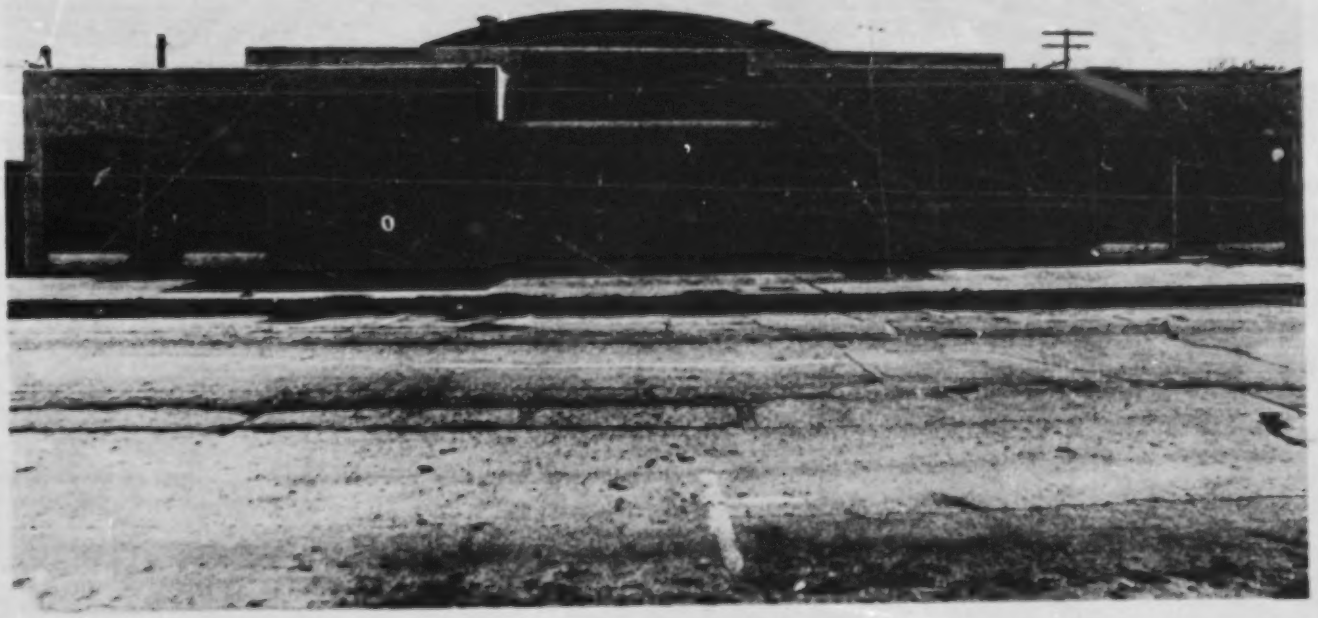
Adding spaces to match ideas

The five-year history of the Communicative Arts Academy Incorporated, in Compton, California, is rich in themes illuminating community arts—the role of undauntable leadership, the connection with community life, the ways to manage with little money or none. In the present context, CAAI (pronounced "kah-ee") may stand for the ingenious use of found space—how to acquire it gradually and with minimum funds, how to expand its utility inside as well as outside.

Compton is an unincorporated municipality in Los Angeles County, just south of Watts. Since the 1950s it has changed from a predominantly white community to 80 percent black. In 1970 an anti-poverty agency that had been set up by the Office of Economic Opportunity scrounged enough money to establish the Communicative Arts Academy, a "creative center to show how the arts can work as a motivating factor to get things done." Two black artists, both with diverse gifts in music and the visual arts, have played critical roles in CAAI from the start, their roles varying with circumstances. Today Judson Powell is executive director, and John Outterbridge artistic director.

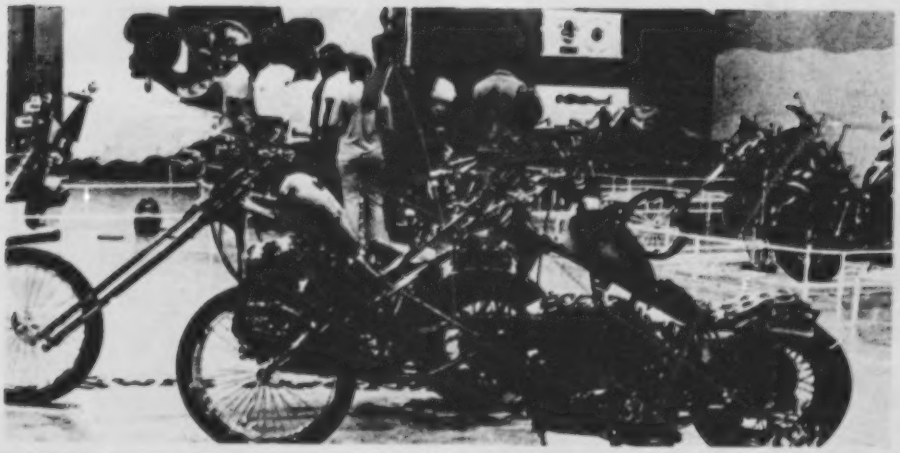
At the time CAAI began, Outterbridge was on the staff of the Pasadena Museum, teaching art history at the Cal Tech campus in Dominguez, and progressing as an artist, at that time primarily a sculptor. But he was glad to respond to Powell's invitation to run the Compton enterprise. He was, he says, dissatisfied with his "ego-trip life as a minority artist—a very individual, almost selfish existence. No sharing." He had nothing but ideas when he came to Compton to run the academy, in a two-story house donated by the



Salvation Army. And, Outterbridge says today, things haven't changed all that much. "We've added buildings and people to go with the ideas, and we have more ideas."

In its time CAAI has tried to accommodate a remarkable range of community functions and to adjust its spaces to suit. Before OEO money ceased (at the end of 1972) the academy embraced everything from funerals to hot meals for the elderly to motorcycle shows. Among other things, it was trying as it still does to compensate for Compton's utter lack of a movie house, theater, or community center. Its achievements have included the production of first-rate plays and the development of teen-age jazz and dance groups good enough to convince the Hawthorne School District to pay for classes.

Soon the academy acquired a second building from the Salvation Army; with a stage and kitchen, it seats up to 200 people and is used for plays and films. Then as it reached the end of its first year, CAAI was able to rent what was and remains its chief building, the Arena, once a roller rink. Out of this vast 12,600 sq ft of space volunteers carved offices (since moved elsewhere), a gallery, theater, photographic laboratory, recording studio, and coffeehouse. The renovation included basic plumbing and wiring.



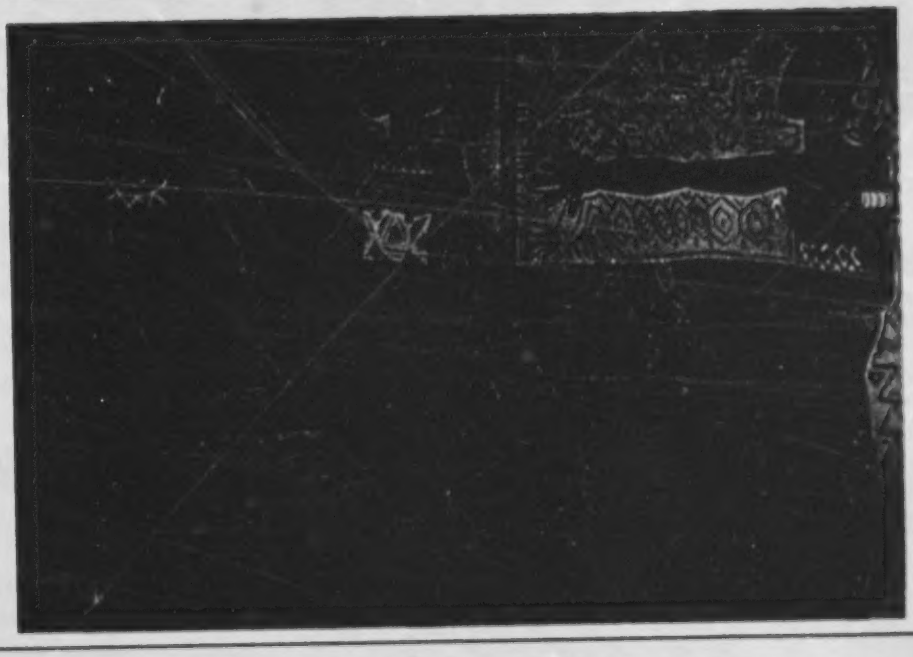
As described in the spring 1975 issue of the Los Angeles quarterly *Neworld:* ". . . the Arena is now a living sculpture. Tie-dyed parachutes hang from the rafters and as the light filters through, they resemble clouds, stained scarlet from the sunset. Walls 24, 32 and 48 ft high are covered with murals that depict the shades of black

life through the moods and experiences of various painters. Even the front doors are works of art.

"'We could not get plate-glass insurance, because of the neighborhood we were in; so over the plywood went sculptured panels made from discarded metal and wood collected from streets and empty lots around the building. We created something from nothing,' says Outterbridge."

CAAI creates artists-in-residence as may be. (An artist is defined as "any person with a creative energy force.") In 1972 the director of a photography workshop moved into his studio within the Arena. Today, in a small nearby storefront, a sculptor has built himself a tiny apartment, where he also gives lessons; he hopes one day to acquire the adjoining store and expand.

The Communicative Arts Academy is always on the lookout for more space, for ways to add to present holdings and to make spaces within spaces. Powell and Outterbridge have realistic hopes also of being able to buy the Arena. Meantime, besides carving out workshops and booths and other enclaves, they've checked out the possibility of extending upward. The Arena is basically a one-story building, with the dome soaring to nearly 50 ft in the midsection. Front and back, however, the building and its wiring and plumbing apparently could be pushed up. Such renovation would, of course, require official sanction. "But," says Outterbridge, "we've never really run into any opposition. Generally we do what we need to and then explain what we've done to the inspectors. You learn who to see and how to act as you go along."

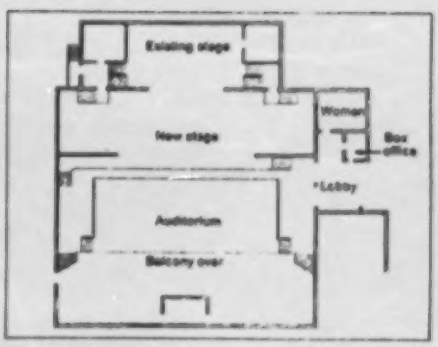


Public buildings—fire and police stations, schools, libraries, jails, bathhouses and markets

Both community growth and community decline can push public buildings into obsolescence. Communities may outgrow their libraries, for instance, build larger ones, and abandon older ones. Since the population of school-age youth in this country is declining, communities may find themselves with a surplus of schools. Such buildings, although obsolete for their original purposes, can be reclaimed for service to the arts.

Public buildings of architectural distinction provide not only attractive abodes for the arts but the opportunity to protect historic buildings and their surroundings from decline and decay. They also tend to be in substantial compliance with building codes. Among their other advantages: they often can be had free or at low rent.

In August 1975 the Senate passed and sent to the House of Representatives the Public Buildings Cooperative Use Act of 1975. This bill, sponsored by Senator James Buckley of New York, could have an important influence not only on the judicious recycling of older buildings but also on the availability of found spaces for the arts. Besides authorizing the federal government to purchase and renovate for its own use existing buildings "of historic, architectural, and cultural significance," the Buckley bill authorizes the leasing of ground floor space in federal office buildings for "commercial, cultural, educational, or recreational activities." Cultural activities are specified to include "film, dramatic, dance and musical presentations, fine art exhibits, studios, and public meeting places," whether commercial or nonprofit.



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1 Backstage, Inc. in Schulenburg, Texas, had hoped for a new building. As it turned out, however, the group's quarters in the high school gymnasium provide much more space for storage, dressing rooms, shop work, than could possibly have been included in a new building for the money available, according to their director I. E. Clark. Backstage reports that this space, renovated in 1969 at a cost of $200,000, works "superbly well." The membership organization serves a rural four-county area and has become a sort of arts center, since no comparable theater facilities are available within a 100-mile radius.

1 A junior high school in the downtown business section of Framingham, Massachusetts, has been converted into a museum at a cost of $50,000 (plus volunteered professional services worth perhaps ten times as much). Walls were stripped and painted, partitions removed. Local spirit has supported the project enthusiastically; in its first six months the Danforth Museum collected more than 1,500 family memberships.

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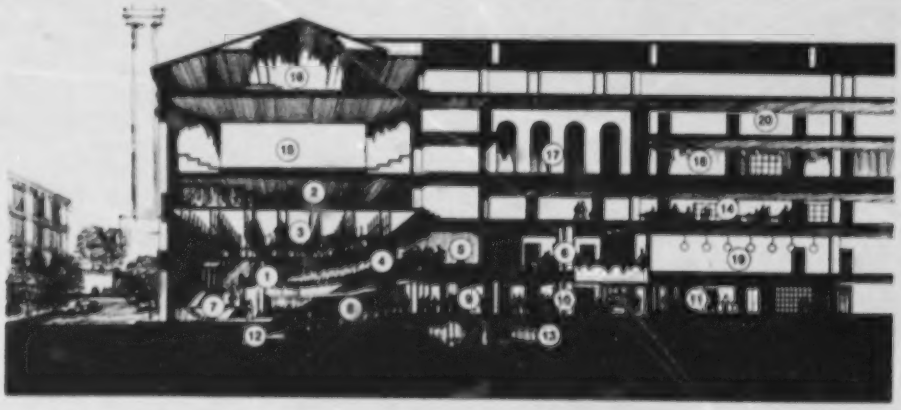
2 In May 1972 the Taconic Project, in Spencertown, New York, adapted the second floor of the former Spencertown Academy, an 1847 Greek Revival schoolhouse, into a performing arts theater. A thrust was added to the auditorium stage; the walls were painted. Otherwise, as the organization reports, the space—in good condition—was not renovated but "used." The building is shared with other community groups who occupy the lower floor.

1 In January 1975, just over a year after a fire had made it homeless, Baltimore's Center Stage resident professional theater announced plans for its "completely new and innovative theater" in a 119-year-old structure, built by the Jesuits to house St. Ignatius Church and Loyola College. One of the building's major advantages for a theater company was the vast uninterrupted space in the former auditorium/gymnasium.

Loyola High School replaced the college from 1921 to 1941, but by the end of the 1960s, all of the complex had been vacated except for the church. The building, a local landmark, is in an urban renewal district near downtown. The complex financial arrangements hinged on this factor and the desire of city officials and the Jesuits to preserve the building for a use which would enhance the community.

Rehabilitation and development of the building's more than 95,000 sq ft is planned in three phases. The first phase of the renovation, scheduled for completion in 1976 will convert about 50 percent of the available space into a 500-seat theater with an open thrust stage plus all the necessary production, rehearsal, and administrative spaces.



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1 A condemned firehouse in Dalton, Georgia, was rehabilitated into a community center for the arts in 1964 by the Creative Arts Guild. Structural improvements were made to meet safety standards. A gallery/theater area was placed on the ground floor along with offices; the second floor level was converted into pottery, art, and ballet workshops plus dressing and shower rooms. Renovation costs have totaled over $50,000 to put and keep the firehouse in good condition and to construct a garden area used for art shows, theater productions, and fund-raising events.

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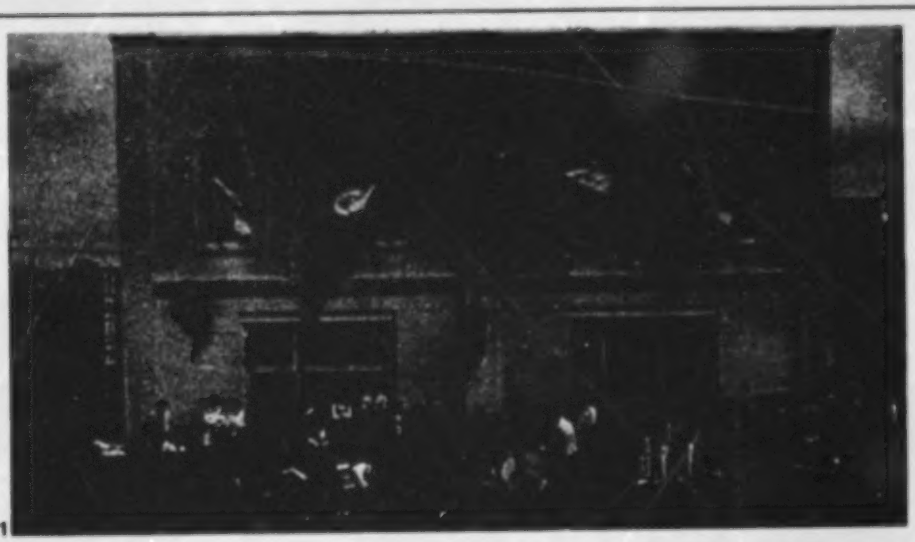

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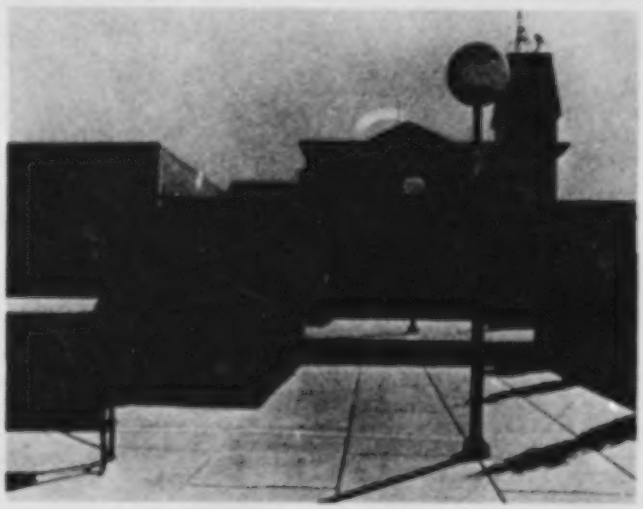
2 Fire Station No. 4 in Owensboro, Kentucky, now houses the Owensboro Arts Center. Space that once garaged two fire trucks is now a gallery. The firehouse was painted and carpeted; it was adapted rather than renovated because there is a possibility of its being reclaimed by the city.

1 In 1971 the board of trustees of The Arts and Science Center purchased the Central Fire Station in Nashua, New Hampshire, built in 1870. (The *Nashua Telegraph* on February 9, 1871 described the architecture as "modern Norman with a tendency toward the Gothic.") In November 1973, the Engine House with a substantial addition was dedicated as "a place where all visual and performing arts groups and clubs could gather, encouraging their mutual cooperation, and thereby developing a broad base of community support." The old building contains a children's museum, studios and classroom space, and offices and other auxiliary space. The 16,000-sq-ft addition (bringing the total area to 30,000 sq ft) contains galleries, rental and sales area, a theater, meeting room, and banquet hall. Total cost of renovation and new construction was approximately $1.2 million.



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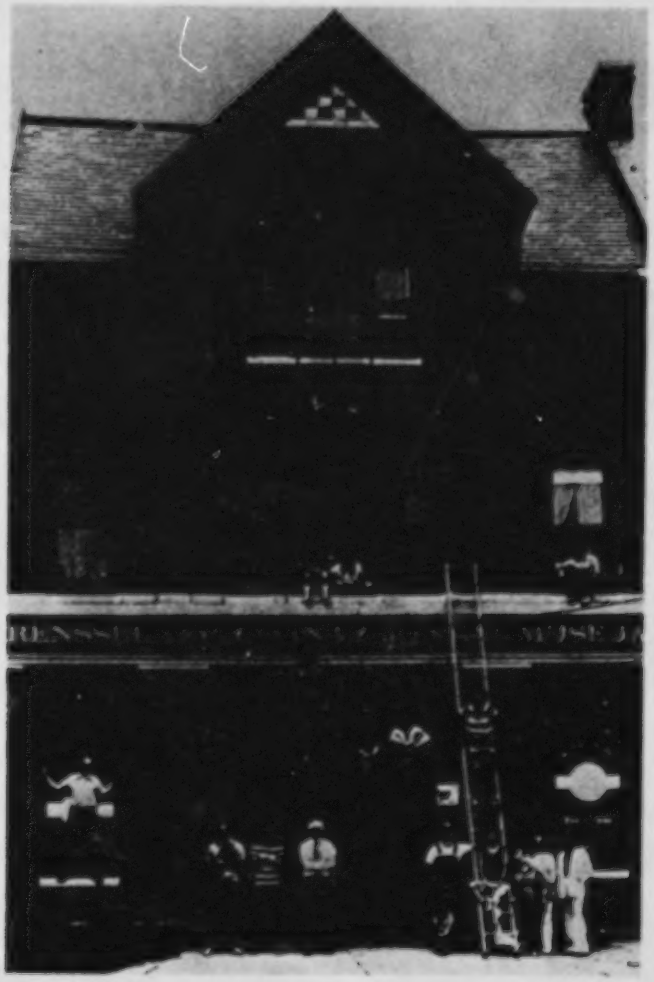

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2 In 1973 the Rensselaer County Junior Museum in Troy, New York, which had outgrown a gingerbread Victorian house, purchased an abandoned, well-constructed, and handsome 1904 firehouse for $8,200. A community design center provided architectural services for the $73,000 conversion to a general museum. In addition, some of the labor costs were covered by a college work-study program with nearby Rensselaer Polytechnic Institute.

1 Across Boylston Street from Boston's Prudential Center is a handsome 19th Century Romanesque complex. Part of it is still a fire station. The rest of the building served as Police Station # 16 until 1965, and was vacant until May 1975, when it began a completely new life as the Institute of Contemporary Art. In the renovation, designed by architect Graham Gund, the three floors of the police station including guard rooms, prison cells, and drill hall were gutted. In their place is an open, multi-level galleries and also a small restaurant (the sole space requirement of the city under an 80-year lease from the Boston Redevelopment Authority). Income from the restaurant is the only rent charged by the city in lieu of taxes. The renovation cost around $700,000. Construction of comparable new facilities would have cost about $3 million.

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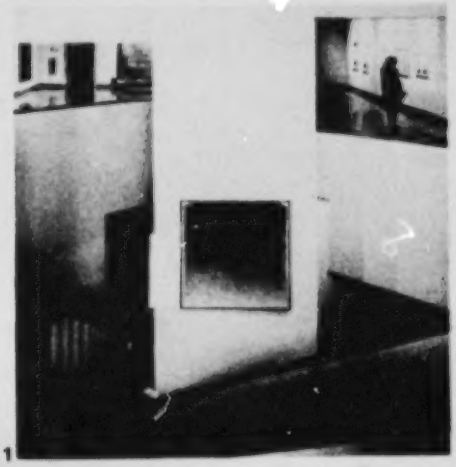

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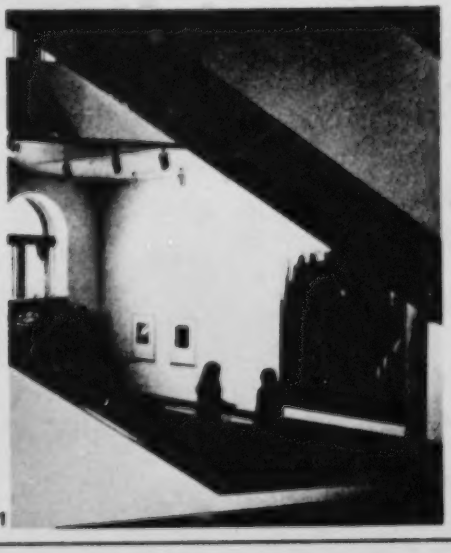

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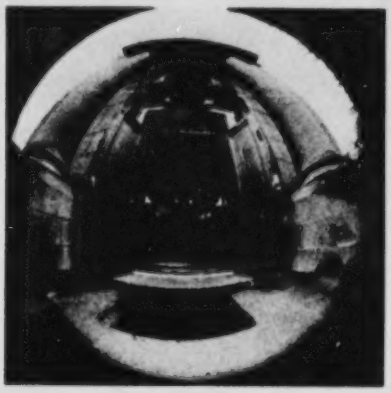
interior space well suited to the exhibition of contemporary art. An adjacent horse stable was converted into offices and an auditorium/gallery.

The drill hall on the top floor of the former police station is now an educational center. On the lower levels are

1 Libraries now provide space for arts centers and theaters in small and large towns. In 1968 the Norfolk Theatre Center in Virginia, which presents a repertory program, spent $25,000 to create a 125-seat auditorium with a thrust stage.

2 The Coos Art Museum in Coos Bay, Oregon, moved into a former Carnegie Library in 1966. Library stacks were removed; cloth-covered walls and lighting were installed.



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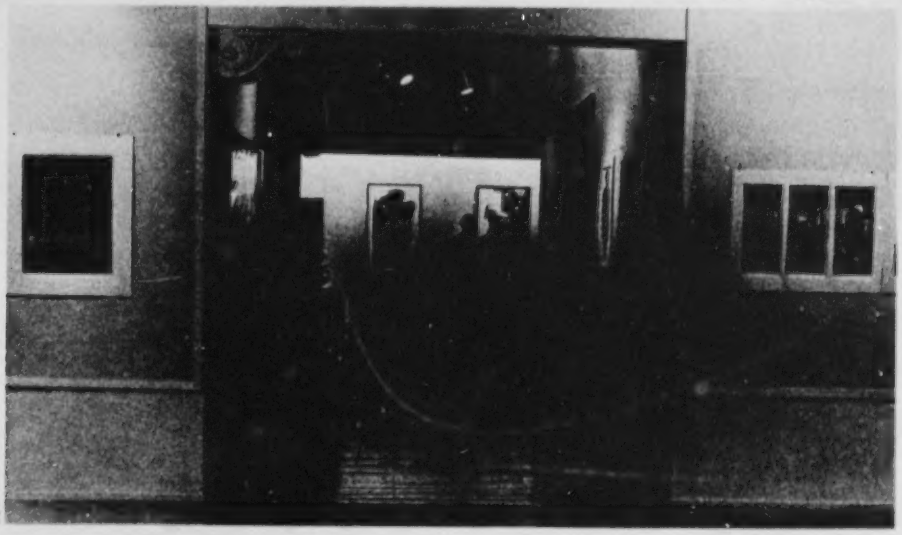

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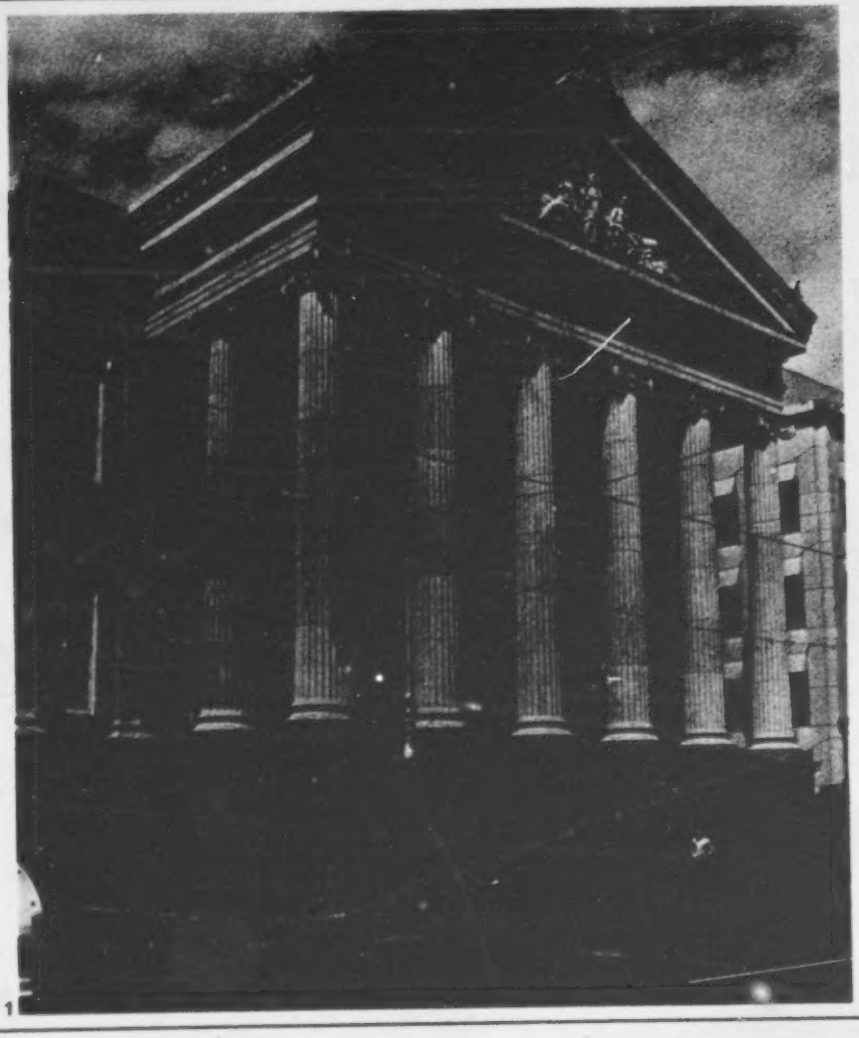
3 When a surplus United States Post Office was transferred to the city of Martin, Tennessee, for use as a library, space was set aside for the arts. The building now houses the Martin Arts Commission in addition to the library. The commission exhibits local and national art, conducts craft festivals, and sponsors programs for schoolchildren.

1 Since 1961 the NORD Theatre has occupied the first floor (formerly the city tax office) in a handsome and historic 120-year-old building that at one time was the New Orleans City Hall. A stage and a 77-seat auditorium were built; the space includes dressing rooms, as well as prop, paint, music, and storage rooms.



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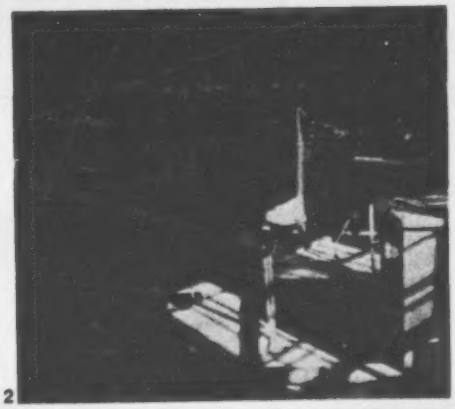

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2 The City Council Chamber in Tenafly, New Jersey, has had interim use since 1966 as the Art Center of Northern New Jersey. For about $2,000 the existing stage area was partitioned to form a studio and the rear third of the auditorium was enclosed for an exhibition gallery. Now the center hopes to move into larger quarters in a former school.

1 A water-storage tank, 57 ft in diameter, which had been abandoned in 1940, was converted in 1963 at a cost of $100,000 into the Rocky Mount Arts and Crafts Center, in Rocky Mount, North Carolina. Situated on 17 acres of scenic riverbank, it has a circular art gallery on its first floor, a 100-seat theater with a three-quarter arena stage on its second, and classrooms and office space on its third floor. A pumping station adjacent to the tank—a more conventional one-story brick building with a slate roof—was transformed into a studio for painting, sculpture, and ceramic classes.

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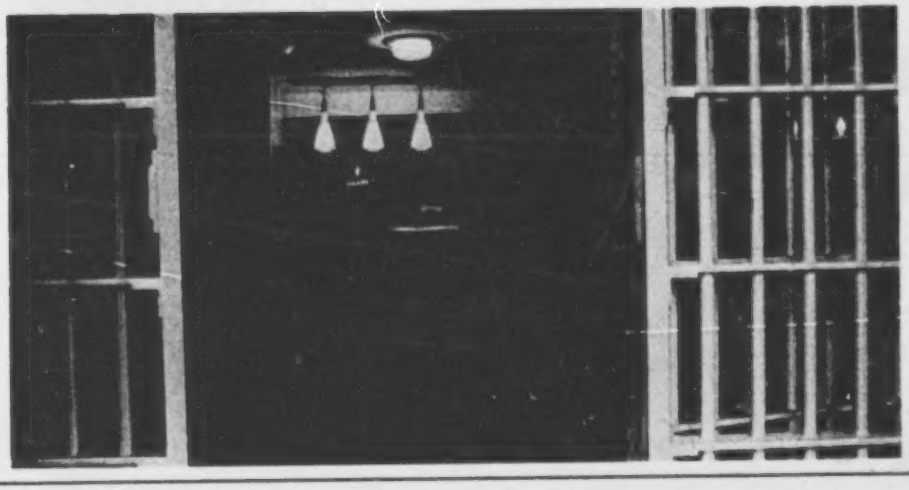
Artists flocked to jail, and saved it

The first act of the new Yellowstone County government, in 1884, was to build a county jail, a simple two-story red-brick, tile-roofed structure with a partial basement, centrally located in downtown Billings. In 1916, as crime grew with population, two wings were added. In 1961, when the county opened a new jail, the old jail fell into disuse, and the county decided to tear it down.

But art saved the day and a good sound building. Backed by business, labor, and individual citizens, art-loving Billings residents persuaded the county commissioners to remodel the old jail into an art center for a total of $20,000. The Yellowstone Art Center opened in 1964, with free use of the building and county tax support.

The center puts on varied exhibitions year round, conducts lectures, classes, and workshops, and makes space available for community programs. A ceramics lab in the basement has full-time classes under two resident potters. Together with the Junior League of Billings, the center circulates suitcase exhibits in the local schools, dealing with such arts as printmaking and ceramics.

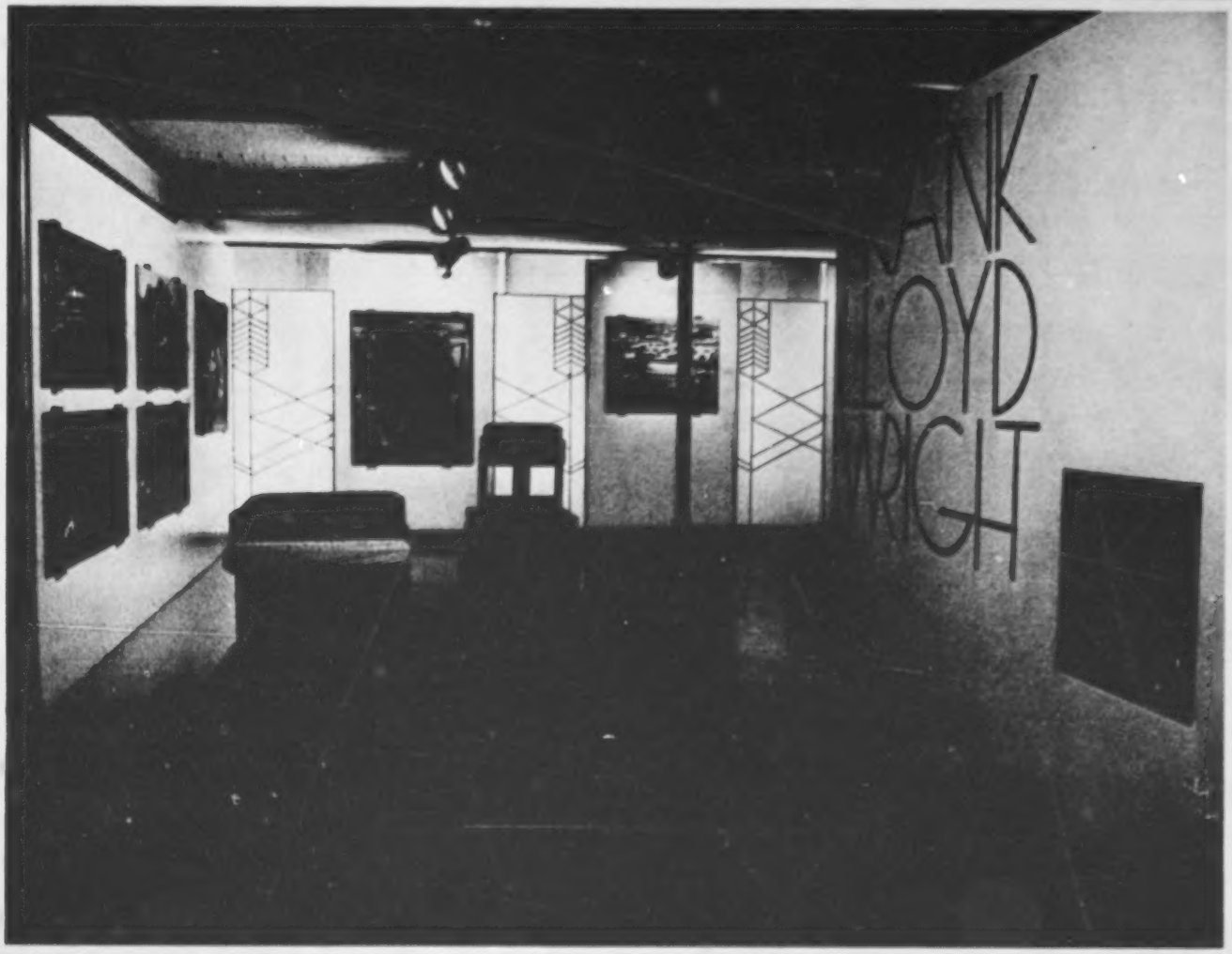
The original structure, which Art Center people refer to as "the little red jail," was left pretty much as it was, bars and all. Its penal aspects were softened by the addition of a brick wall with trellised gateway and the application of redwood strips to the window frames. A continuing improvement, planned in 1964 and put into effect as



funds are raised, is landscaping the 150-ft by 140-ft plot. Already there is copious planting; a fountain, seating, and a sculpture garden are still in the works.

Interior renovation comprised tearing out all cell blocks, toilets, and offices, putting in new doors, wiring, and lighting, installing floor tiles and carpet, covering the old walls with wallboard, and adding two restrooms and a kitchen. There was no attempt to make structural changes in the interior, nor indeed to disguise such structural elements as columns and beams. The 10,000 sq ft of first- and second-floor space provided: a 40-ft by 60-ft main gallery and four smaller galleries, a small auditorium, a sales shop, a storeroom, a meeting/sitting room, a large classroom, and an apartment for the custodian, who doubles as watchman.

In 1970 contributions and volunteer help, both for design and construction, added the ceramics studio to the basement. In the same year local admirers of Western Americana raised funds to create the Western Room in one corner of the second floor. (The original donation, $750, came in 1969, from the movie company that was filming "*Little Big Man*" around Billings.)



The arts replace produce

Not many cities can boast a communal arts center smack in the middle of the downtown business district. Paducah's Market House Cultural Center has this distinction and, against considerable odds, makes the most of it. The present 9,150-sq-ft building, built in 1905 for $25,000 to replace an 1850 structure, is listed on the National Register of Historic Places and protected by the Kentucky Heritage Commission. It now houses an art gallery, an historical museum, and a community theater.

By the 1940s the original function of the market had lost most of its central importance in the Paducah economy. Though the DAR had prevented demolition in 1957, the building was only fitfully maintained by the city. By the early 1960s, the north end was boarded up; the midsection was a meat market; and the south end still accommodated farmers who brought their produce to town.

At this time the Paducah Art Guild was seeking a new home for its gallery, which shows regional and touring exhibitions of the visual arts and fine crafts. Prodded by the guild and others, the city leased the building for a dollar a year to the Paducah Civic Beautification Board, which subleased space as it became available.

The first to move in was the Art Guild, which took over about one-fourth of the total space in 1963. "We had to do some tall talking to get a lease on our section," says Bob Evans, then the guild's president. This achieved, but with no money to hire an architect or designer, the group went to work to transform the space. Building materials were donated by wholesale supply houses, labor by Art Guild members and by the building trades unions. The major renovation comprised boarding over most interior doors and windows, covering the new walls with burlap painted white, and installing strip lighting, window airconditioners, and gas space heaters. The result: about 175 linear feet of good hanging space, well lighted by color-corrected fluorescent tubes; a work area and kitchenette; and minimal storage space.

The Market House Theater moved into the building in 1965, two years after the Art Guild. In the theater's space (about half of the Market House), the original details were intact and could be used to advantage. In the lobby, for example, the convergence of the hip roofs creates "an intricate interplay of planes which makes it an interesting three-dimensional space" in the words of Nick Warren, a young architect appointed by the city as their coordinator with the Kentucky Heritage Commission for the building.

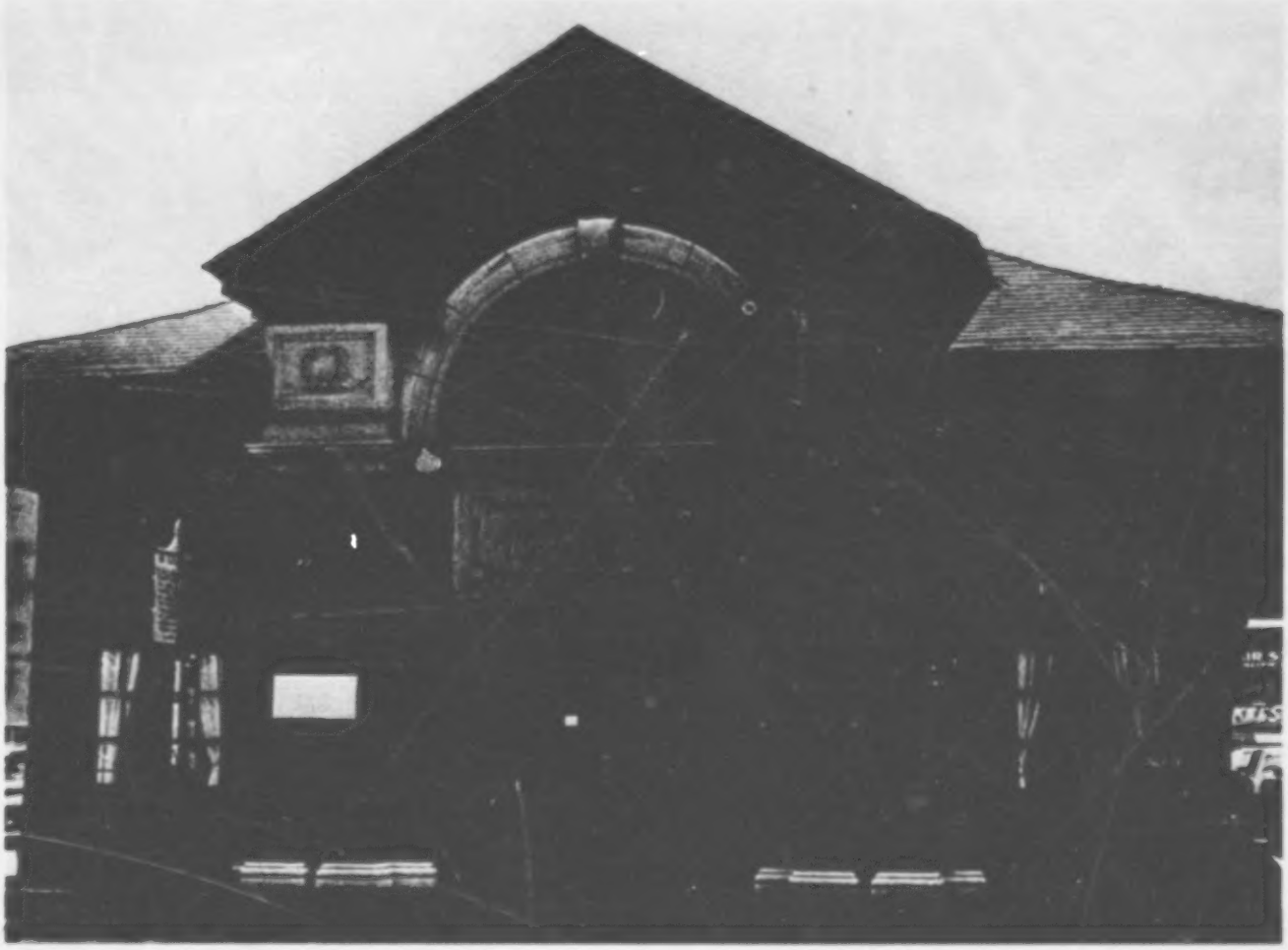
Minimal renovation was done when the theater moved in. The flat floor was retained. Seats, purchased from a St. Louis theater for "maybe a dollar each," were picked up in a truck rented by a local insurance executive and a businessman, both charter members of the theater group. A few years later a major renovation included enlarging the stage area, raking the audience area with the seats staggered to provide good sightlines, and redecorating the lobby. The renovation was done by volunteers and cost less than $8,000. The theater has the largest investment in the Market House and, thanks to ticket sales, is the most solvent of the three organizations. ("We've never been in a real bind for money" says Duane Smith, the theater's ticket manager.)

Since 1968 the General William Clark Market House Museum has occupied the midsection of the old building. (It is named for the Clark, of Lewis and Clark, who bought 37,000 acres of western Kentucky in 1827 for five dollars; included was the village of Pekin, which he renamed Paducah.) A large exhibit area, about 32 ft by 60 ft, displays a 19th century drugstore; a smaller room displays an old-time dentist's office. The museum includes, in addition, exhibit space on a partial mezzanine, an office, work area, and kitchenette.

In early 1974 a fire destroyed much of the central portion of the Market House. Since insurance covered the losses, the city was able to undertake restoration. The Clark Museum, closed for reconstruction, reopened in June 1975. The roof over the museum area

has been restored to its original design; the space now rises two-and-a-half stories to expose the wooden trusses. Mostly because of smoke damage, the Art Guild Gallery closed for about six weeks. The theater was between productions at the time of the fire; all of the equipment, however, including a central heating and air-conditioning system recently contributed by a local businessman "who has the community at heart" was destroyed.

The three organizations work well together, cooperating in various ways. When the Art Guild Gallery opened in 1963, public response was not remarkable. The climate, however, brightened markedly in 10 years as exhibits increased and improved and as the museum and theater became better established. Is this then the perfect marriage of arts organizations, happily coexisting in a revered old building? Not quite. Although the space appears to work excellently, it

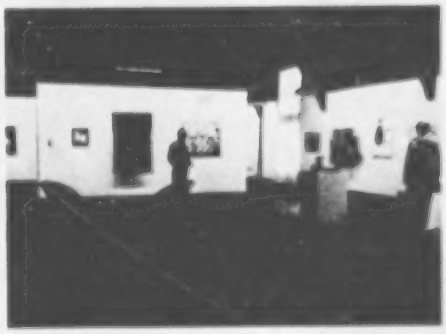


Although none of the groups gets any tax support, the city gives them free ($1 a year) use of the space and, now that the building is officially registered as historic, provides major repairs when needed. Each organization is responsible for maintenance of its own area.

has become too small. The center's downtown location has the defects of its virtues: nearby space for backup or expansion is unattainable because it is too expensive.

Perhaps the only solution is for one of the three groups to move out. The

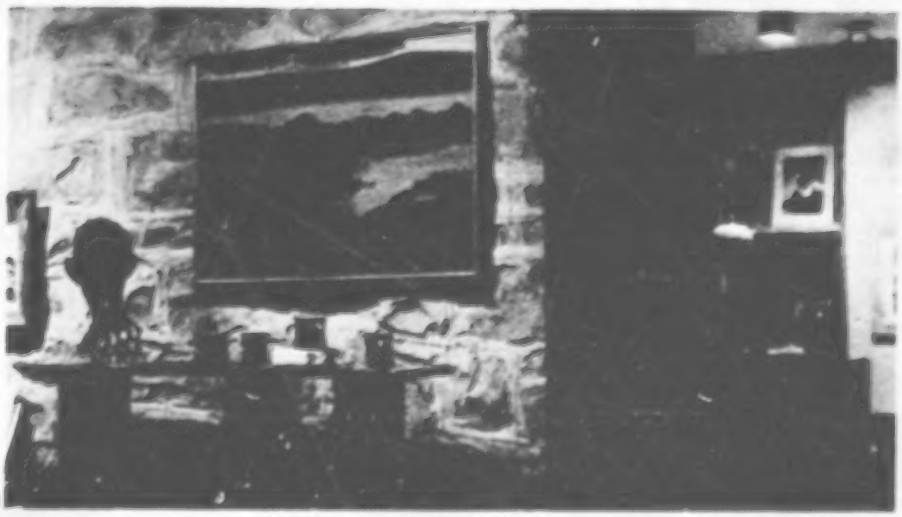
gallery, the most crowded of the three tenants in the building, finds its space inadequate for large traveling exhibitions, for storage, and for classes. To Evans, the experience shows that "up to a degree, found space is a good way to get started in business," and he harks back to the Art Guild's original idea of using the welcome old space as a temporary base of operations until the gallery could occupy capacious new space specifically designed as an art center. In part, the difficulty seems to be one of "image," the need of each group to make itself felt and visible individually. But more important, they lack room enough and proper conditions for their expanding activities.



Residential properties—mansions, houses, apartment houses

The transformation of stately mansions into cultural institutions is a commonplace of town and countryside. A familiar transition is from stately mansion to museum, more often than not as a display case for the collections, furnishings, and decorative objects of the former owner.

Be they ever so humble, however, homes of all kinds can be effectively recycled into homes for the arts. Run-of-the-mill houses, apartment houses, bungalows have all been thus transformed. Zoning and parking can present problems, as can building code requirements. But the availability and relative economy of residential properties may counterbalance the drawbacks.



1 A deserted bunkhouse in Montana (built long ago as a dormitory for unmarried male employees of a department store) opened as the Lewistown Art Center in 1971. Typical of such enterprises springing up around the nation, the center sees itself not as a museum but as "a showplace for painting and sculpture" as well as "an educational institution devoted to furthering the knowledge and appreciation of the fine arts." Classes and workshops for children and adults are held year round; the center sponsors films, musical presentations, drama workshops, and lectures.

1 In 1972 city and county officials in Tuscaloosa County, Alabama, purchased the 1833 Guild-Verner Home, an antebellum landmark, for the Arts and Humanities Council of Tuscaloosa County, saving it from threatened demolition. Since the building had been gutted by fire in 1971, it will require extensive renovation, at an estimated $150,000.

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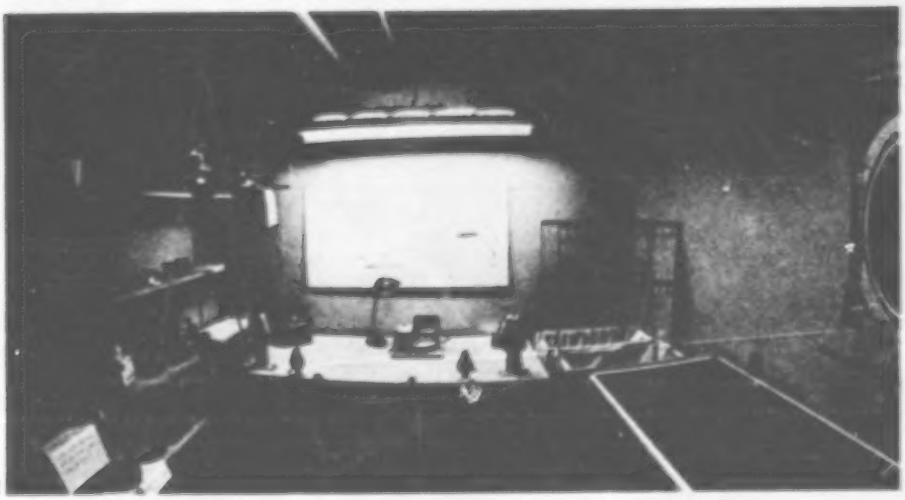


2

2 Sebastian House in Denver was formerly a large turn-of-the-century residence. Although major renovation would cost an estimated $30,000 (not available or in sight now), the space has been made habitable with minor repairs, painting, and redecorating. Primarily, Sebastian House is a school for the art of film and an alternative high school.

Building the future on the past

The LeMoyne Art Foundation, in Tallahassee, Florida, was founded in 1964 with two chief purposes: to build a permanent collection of art in all media, stressing the contemporary and the regional; and to provide a community art program. After occupying the Deeb House for a few years, the foundation in 1968 bought a locally important landmark, the Monroe House, an agreeable two-story frame residence built in 1852 and used as a hospital during the Civil War. Renovation was minimal—building painted inside and out, floors refinished and carpeted, doorways widened, lighting installed, display panels hung on walls. Total cost: about $15,000, not counting volunteer labor.

Parking, in particular, is inadequate; so are wiring and plumbing. One difficulty with buying such property outright, the group has found, is that the very act suggests affluence, and makes funding difficult to generate, both from the public and from local government. Another problem arises from the projected need to expand: moving out of an "historic" building, even if it has no particular architectural distinction, is apt to turn off public support.

With 5,500 sq ft available, the space has worked well, yet after seven years the foundation is feeling cramped.

"Where" they live is "what" they live

St. Elmo Village is what happened when two evangelical black artists decided to grow art in their own backyard instead of trying to make it in the world "out there." Rozzell Sykes and Roderick Sykes are the creators and curators of this extraordinary and perhaps unique enterprise that brings art and excitement to hundreds of neighborhood children and, to a degree, their elders.

Its visual impact is startling. Ten frame row houses and 10 attached garages clustered around an alley and a courtyard have been transformed into a kaleidoscope of color and greenery. Even before you enter the village proper, the decorated sidewalk in front heralds a sharp break with the drab urban redevelopment that marks St. Elmo Drive, a six-block residential street not far from the intersection of Venice Boulevard and La Brea Avenue, in the western section of Los Angeles. St. Elmo Village is, in fact, the Sykes' answer to urban renewal, which threatened in 1969 to demolish this cluster of houses and replace it with an apartment house.

Fighting back, the Sykes rallied the other tenants, raised $10,000 of the $15,000 down payment, secured a mortgage, and bought the property for $60,000. The houses, sedulously kept up and improved, remain residences. The garages have become the workshops and other adjuncts of a neighborhood art center.

Since the initial push to save the property, St. Elmo Village has survived many financial crises. But like any en-

terprise that gets little or no money from its immediate constituency, St. Elmo Village is always short of funds. An annual summer festival helps some, as do modest grants from the National Endowment for the Arts.

The heart of St. Elmo Village is the courtyard, which once was a rubble of garbage, bottles, cans, abandoned jalopies and motorcycles—the domain of rats and roaches. Now it is an unlikely oasis of greensward traversed by painted walkways, sprouting trees, and every summer the festival, which brings thousands of people from even farther afield. Improvements are constantly in progress. In 1974, people in the community brought rocks down from the hills and created a pond that is now stocked with goldfish and enhanced by two fountains. Found material—often plain junk—yields sculpture and collages. Giant cable spools are decorated and put to all kinds of purposes; they even form stepping stones to the pond.

shrubs, and sculpture. All contiguous walls form an outdoor museum, the base for murals and for frequent exhibits.

Every Sunday from noon to nightfall there is an exhibit, which draws people from other neighborhoods,

Two in Baton Rouge

In Baton Rouge two residences have been made into unusual galleries. The Beauregard Gallery, which rents a cottage on the fringe of a run-down business district, is sponsored by the local chapter of Links, a women's service organization, and supported by a grant from the National Endowment for the Arts. Its founders hope to develop a "cultural consciousness" in the city by providing space for artists struggling for recognition.

Though the rooms are small, they permit considerable activity. A shop sells jewelry made at the gallery, African wood carvings and cloth. The exhibition space also serves for integrated classes in painting and drawing, sculpture and jewelry-making.

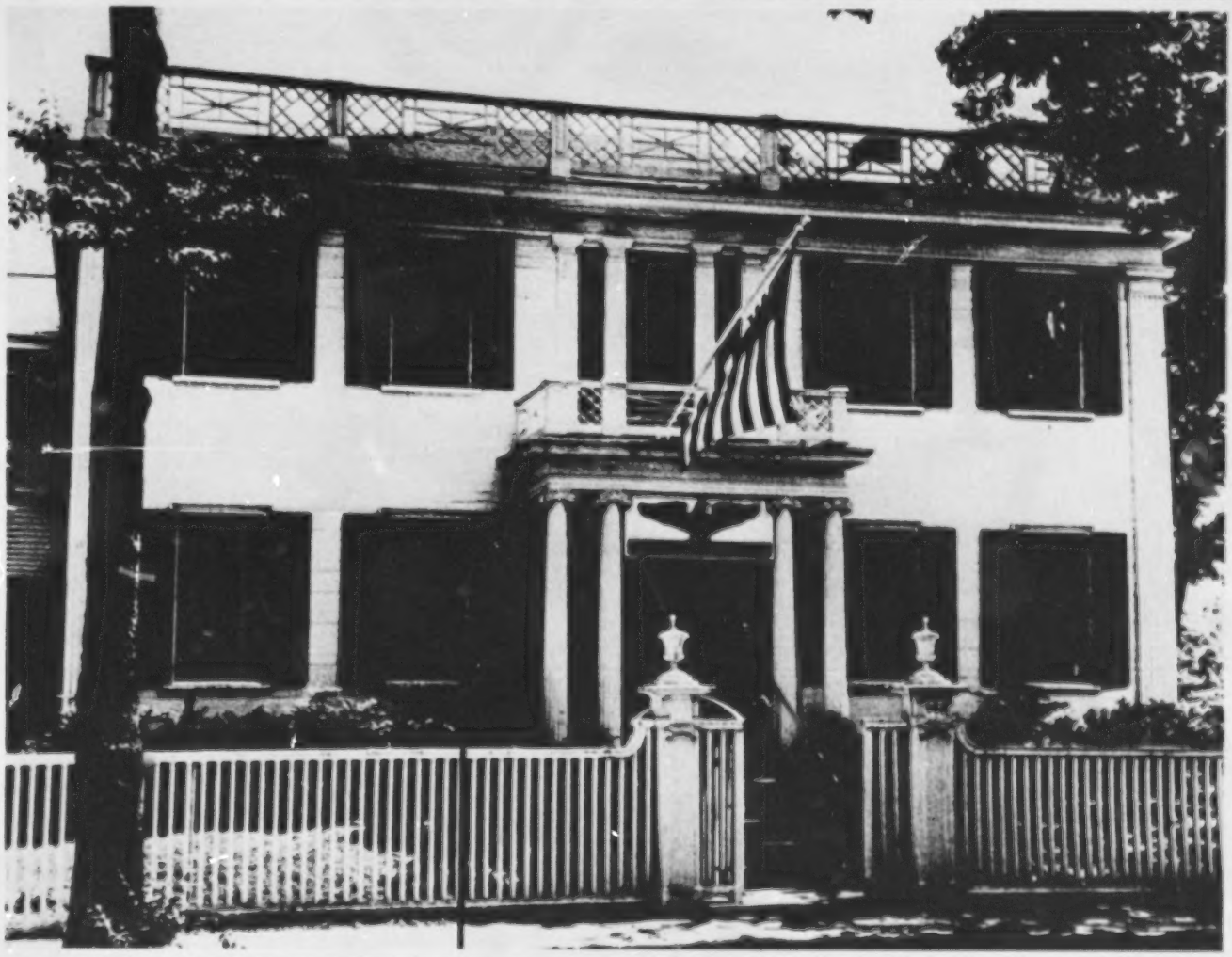
The Louisiana Art and Artists Guild, which helped start the Beauregard Gallery, is a statewide organization of over 500 artists and patrons who pay a small annual membership fee, the guild's chief source of revenue. The guild's first gallery in 1968 was a cooperative nonprofit venture in an "old beat-up building" in downtown Baton Rouge.

Since 1972 the Guild Gallery has rented a former brick residence on 11 acres on the outskirts of town, between a commercial area and an apartment development. Studios, sublet at a nominal fee for teaching, defray part of the $100 monthly rent. Like the Beauregard Gallery, the renovation was minimal; pegboard installed on the walls was the only change. Also like its in-town counterpart, the Guild Gallery affords space where members and professional artists can exhibit, hold workshops, give lectures and demonstrations.

Groups of recycled buildings under one administration

The "cultural complex," to adopt that disagreeable but denotative term, conjures up the expensive glass edifices that big cities began putting up in mid-century. So compelling was the image that cities from Tampa to San Francisco set out to build their own versions of such monumental models as New York City's Lincoln Center.

Meantime, however, as ciritical disclaim for these ambitious complexes grew, community arts and their constituency were developing apace and "edifice," an array of old spaces can make a new and interesting kind of complex.



the arts were increasingly finding a *modus vivendi* in recycled buildings. There is, it would appear, a natural affinity between arts organizations, particularly those outside the Establishment, and second-hand spaces in all their diversity and with all their potential of risk and reward. As an alternative or complement to the

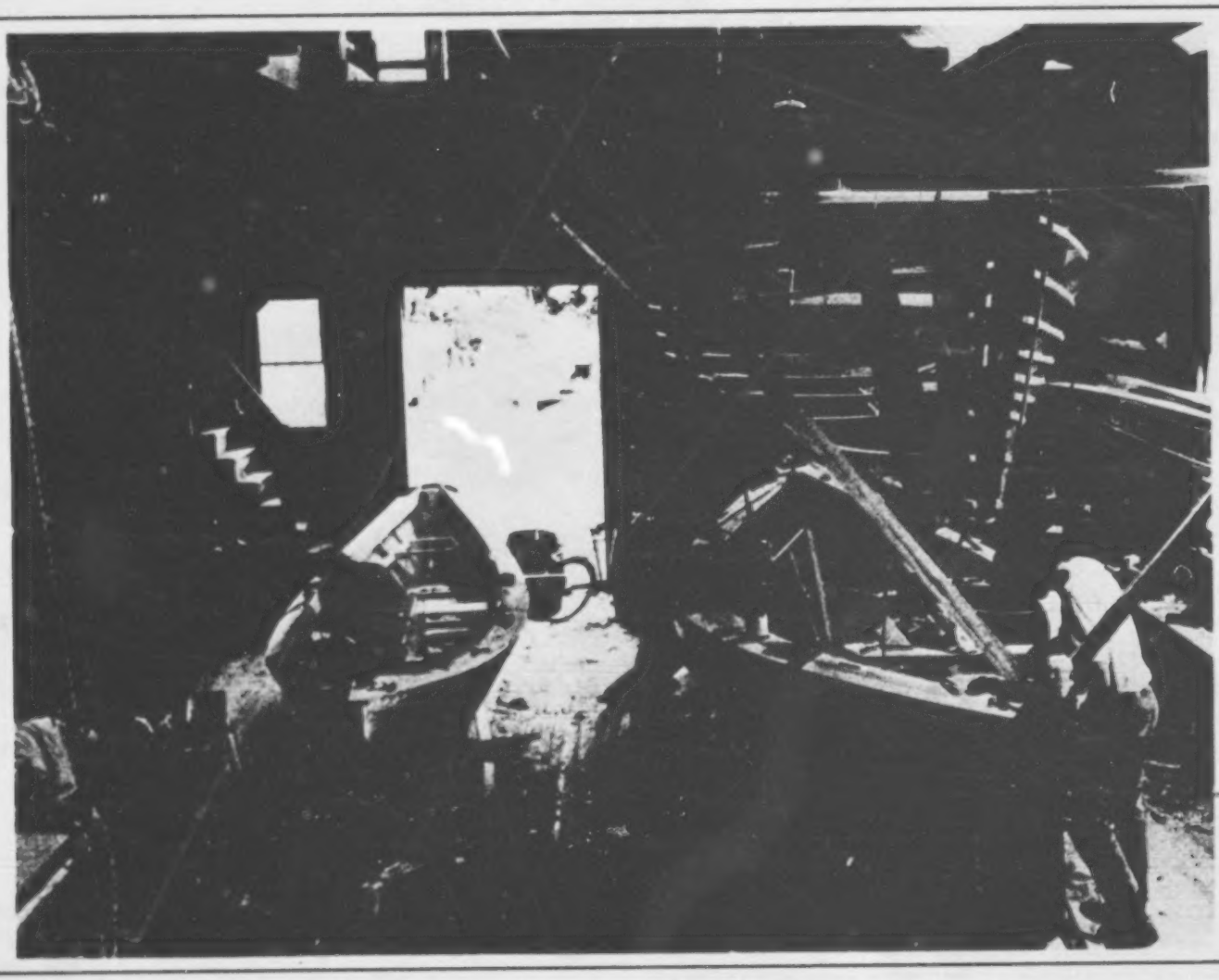
Boats and buildings in Bath, Maine

The Bath Marine Museum started in a storefront in the summer of 1964. In the dozen years since then it has been given three properties and a steam tug and has built a boat-building school. The museum provides water-taxi service between the sites for its visitors.

In 1965, the museum moved into its first permanent headquarters, the newly donated Sewall Mansion, built in 1844 (see picture on previous page.) This building houses administration and staff in addition to exhibition spaces. A block away is the Winter Street Center, a handsome 1843 Gothic Revival building that was once a Congregational church. It contains three floors of maritime exhibits. A couple of blocks away is the Apprenticeshop, a working boatshop, and also a school where apprentices, usually in their twenties, and high school students learn the techniques of building fine traditional wooden boats. The complex was built by students in the program and volunteers.

Moored near the Sewall Mansion is the steam tug, Seguin, the oldest steam vessel on the U.S. Registry. It was built in Bath in 1884. Restoration work on the tug will be done at the Percy and Small shipyard when facilities there are available.

The shipyard is a mile from the Winter Street Center. Some of the buildings lay vacant and some were used as warehouses from the time the yard closed in the 1920s until 1971 when the museum leased the property and opened it to the public. In 1974 the shipyard was donated to the museum, which is now restoring it to its 1909 appearance.

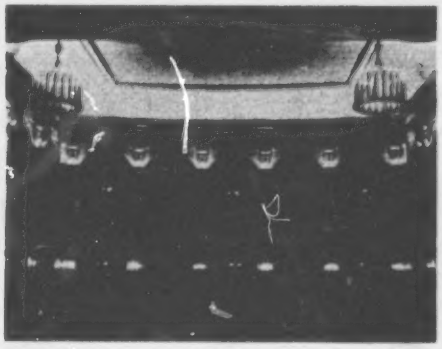


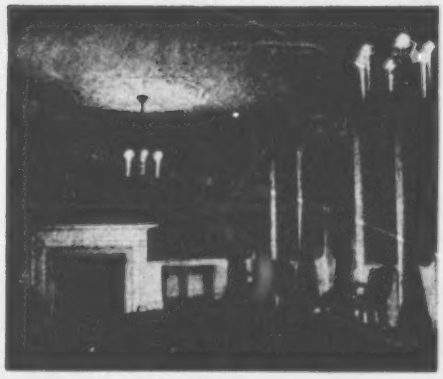
Hotel ruins, warehouses, garage

The Dock Street Theatre in Charleston, South Carolina, is located on the site of what is believed to be the oldest American theater of record—the New Theatre, which opened in February 1736 with a production of "The Recruiting Officer." Two centuries later the Footlight Players opened the present theater with their production of the same play.

Little is known of the original theater after its opening. But around 1800 the Planter's Hotel was built on the same site, remained popular until the Civil War, and then declined into a vine-covered ruin. In the 1930s WPA funds preserved the hotel's elegant shell and re-created therein the old theater on its original site. The lobby of the old hotel became the foyer of the theater. The auditorium, seating 463 people, has bench back seats in the pit and 13 boxes in the circle. In addition, the theater includes a drawing room, a tap room, dressing rooms, classrooms for the Little Theatre School, and the green room which during production runs doubles as an art gallery for the Charleston Artists' Guild. The building was closed during the winter of 1974-75 for refurbishing and the installation of a new heating and airconditioning system.

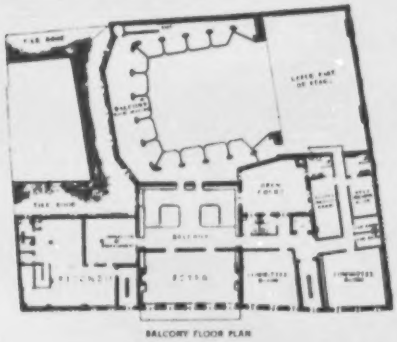
The resident company at Dock Street since 1958, the Footlight Players, a community theater group founded in 1931, leases the building from the city. During the recent renovation the company did not lack performing space for since 1932 it has owned an 1840 cotton warehouse, half a block away from the theater. In 1940 the Players converted the 40-ft by 140-ft building into a playhouse, the Footlight Workshop, with seating for 295. The Workshop houses performances of the Chil-



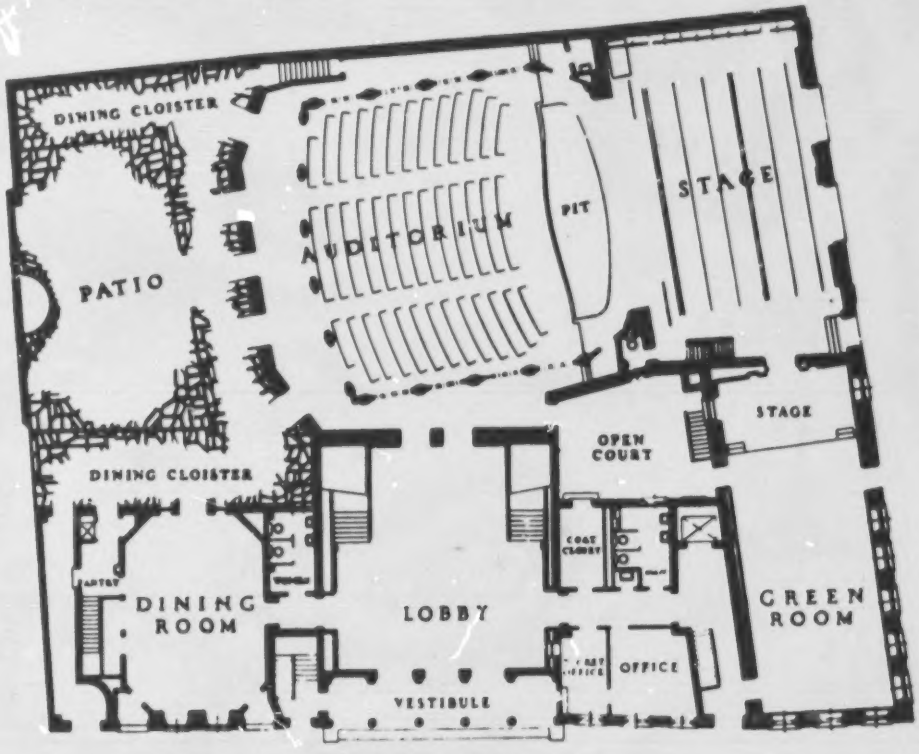


dren's Theatre, and classes for students of the fine arts at the College of Charleston. The company also remodeled two other adjoining buildings—another warehouse and a garage—to create space for a scene shop, rehearsal stage, and costume shop.

Emmett Robinson, managing director of the Footlight Players, has good advice for other groups: "Keep in mind the practical functions to which the property is to be used. More important than large outlay of money and 'newness' is the ambience of the result. Fancy and expensive buildings are of less importance than comfortable and practical playing spaces."



BALCONY FLOOR PLAN



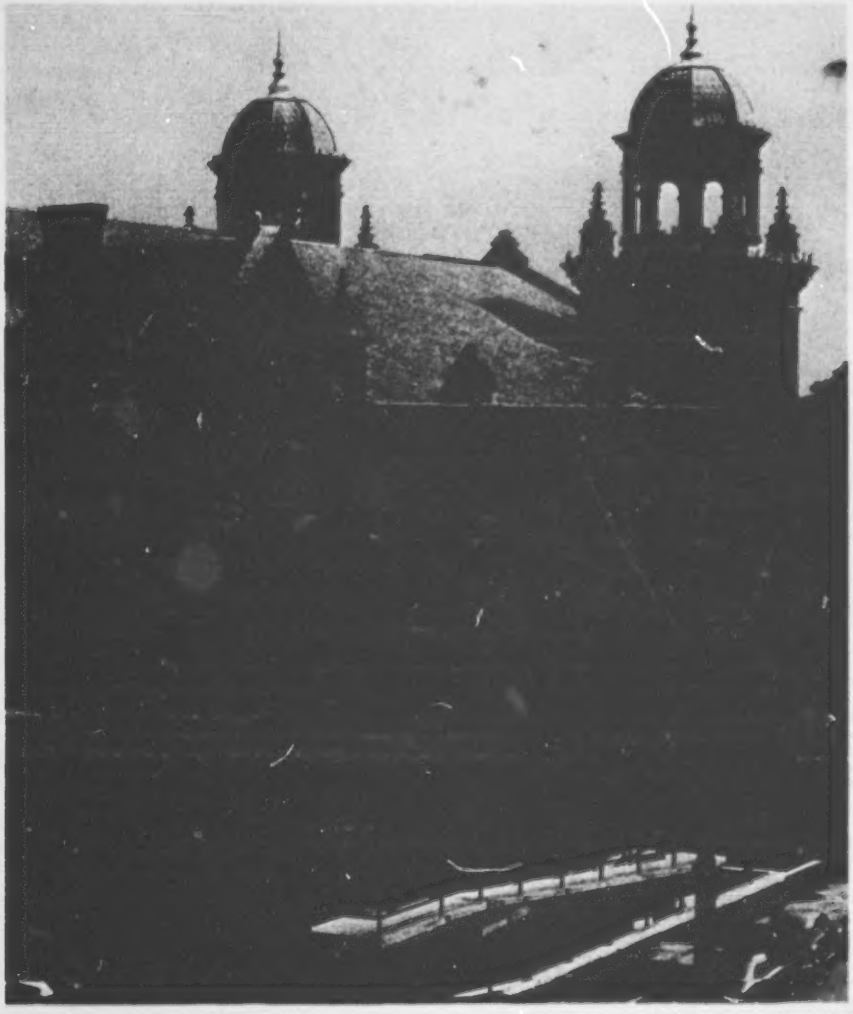
MAIN FLOOR PLAN

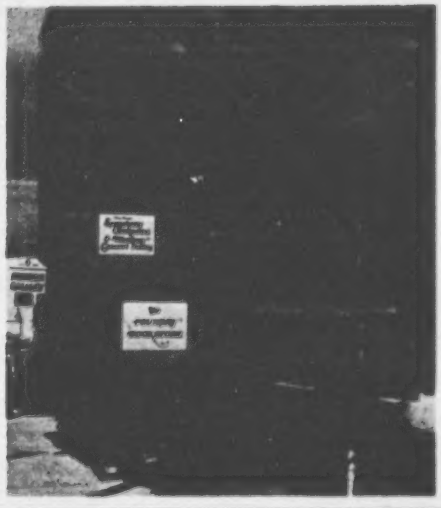
Sharing space and action

Audubon Street in downtown New Haven is turning into an arts center. Its two blocks already include four buildings—two new, two recycled—devoted to the arts. The new buildings house the Neighborhood Music School and the Creative Arts Workshop, both private institutions. The recycled buildings (both had been scheduled for demolition), a foundry at one end of the street and a mid-19th century synagogue at the other, house a variety of public and nonprofit arts activities.

for talented high school students in the region. Every day 130 students from 17 schools attend the center for half of their scheduled schoolwork, and get full credit for studies in dance, music, theater, and the visual arts.

The renovation of the synagogue provided dance studios, rehearsal rooms, music rooms, conference space, offices, photography labs, and a 5,000-sq-ft performing space that can seat 300. The old has been preserved—the high arches and stained glass windows of the synagogue are very much in evidence. But an ingenious grid enables the entire space to be converted into a stage. The grid with its complex electrical system and supports for scenery flats and drops, is suspended 18 ft above the floor.





The old McLagon Foundry has been restored and renovated as an office building for organizations concerned with the arts, including the Arts Council of Greater New Haven. Old Temple Mishkin is now the Educational Center for the Arts, a public school program

The spaces in the Educational Center are used by the high school program from nine to three. After school hours, the former synagogue is used by community groups for dance, music, and theater; the space adapts readily to suit the various needs.

In early 1975, an 18-story public housing development with 150 low- and middle-income apartments for the elderly was opened on Audubon Street. There are other housing plans afoot. The area will be the site of the first housing provided under New Haven's Homestead Act for Artists. Under this program 32,300 sq ft of building space will provide low cost ($2 a sq ft) living/loft space for artists, commercial space, an art gallery, and art theater. The artists, in exchange for their living accommodations, will contribute some service to the city—teaching, lending work for exhibitions, performing.

Eventually, it is hoped, the two blocks will be closed to vehicular traffic and made into a landscaped mall. The Audubon Street Arts Center is envisioned by Charles Brewer, vice president of the Arts Council and architect for the center, as "a place where people could meet, could live, could shop, and could work in the ambience of the arts; where the presence of art as a part of society could be felt and enjoyed by the practitioner as well as the spectator."

Eight old buildings

One of the most extensive and astonishing uses of found space for the arts in this country is the Boston Center for the Arts that is now more than half through basic renovations. When completed in 1978, it will be an arts center hard to compare with any other, in scale and spirit and function. It will embrace all the arts, visual and performing, and provide working as well as performing and exhibiting spaces; it will be open to every artist and arts group that can afford the tab; and it will house many of the arts' ancillary activities—offices, sales outlets, supply sources—as well as such public-pleasing operations as restaurants, shops, bars, and community meeting places.

It is also expected to redress the decline of Boston's South End which has been for decades, like "historic" sections of many another city, a dreary symbol of past glories and present dagradation. Despite considerable private redevelopment of row houses in the past decade or so, mostly by youngish upper-income families, the area still exudes its latter-day skid row image.

And the BCA's eight old buildings are a virtual anthology of the South End's rise and fall. Occupying three acres fronting on Tremont Street, the center stands on property developed by a rising new class of wealthy merchants and industrialists in mid-19th century Boston. Two of the BCA buildings embody the short-lived hope of residential distinction: a four-story brick townhouse built in 1865, and the St. Cloud, once an elegant apartment hotel in the French academic manner. But two other buildings of the period, the Mystic Bridge Building and Tremont Estates, signaled the wave of an uncertain future. The former was built for commercial purposes, the latter as a factory and warehouse.

The Boston Center's keystone in every sense is the Cyclorama, which embodies the South End's brief claim to cultural eminence. It was built in 1884 expressly to display Paul Philippoteaux's $50,000 giant circular painting of the Battle of Gettysburg—50 ft high and 400 ft in circumference—the 3-D sensation of the period. But the sensation did not last very long; in 1899 the building became a garage.

The other three buildings that make up the BCA were built between 1910 and 1920: the Pennock Building, originally a garage, the old Getty gas station, and the National Theater.

The National—proclaimed as "the largest playhouse in the city and the largest vaudeville theater in the world"—was the swan song of a South End that never was. Vaudeville would soon decline and the National would end its pre-BCA days as a seedy second-run movie house. Indeed, by the 1920s the decline of the South End had become precipitous. Mansions had been broken up into tenements and rooming houses. Most of the solid middle class had moved out to the suburbs. By the time the BCA was created in 1970, much of the commercial development in the area had moved on too. The last big commercial interest to occupy any of the component buildings of the BCA was the Boston Flower Exchange which had purchased the Cyclorama in 1922 and eventually occupied the Mystic Bridge Building, Tremont Estates, and the Pennock Building. During the Flower Exchange's tenure, the facade of the Cyclorama was changed to its present businesslike appearance and front and rear additions constructed. In 1970 the Boston Flower Exchange moved to new quarters on the edge of the South End.

How the Boston Center was conceived, financed, and inaugurated is too intricate, and perhaps controversial, a story to be more than highlighted here. By the mid-1960s, the Boston Redevelopment Authority had plans to acquire the three-acre site (and most of its buildings) as part of an enormous (560 acres) South End renewal area. In the urban-renewal spirit of the times, only the Cyclorama was to survive the wrecker's ball and the bulldozers. The city considered various proposals for its use, but no one knew what to do with this outsize landmark.

Sentiment for the creation of an arts center was strong. For some time the idea focused exclusively on the Cyclorama, and in 1967 the Boston Redevelopment Authority (BRA) asked

Royal Cloyd, a South End resident and the eventual president of the BCA, to study both the concept and possible ways to put it into effect. After two years and extensive study of arts centers in this country and abroad, Cloyd had definite ideas about what a South End arts center should not be, and was convinced, further, that the Cyclorama by itself would not do.

Ultimately it was decided to save and restore all the buildings; to form a private nonprofit corporation to run the center—Boston Center for the Arts, Inc.; to leave ownership of the property with the city but give the corporation a long-term renewable lease; and to make the new center insofar as possible a "people place," and not, as Royal Cloyd puts it, "one of those arts centers that only administrators and janitors think of as 'ours.'"

When the BRA in 1970 designated the Boston Center for the Arts, Inc. as developers of the site and agreed to lease the buildings to the corporation for a nominal fee, the city of Boston, which had already committed millions to the area, assumed no further obligation toward the rehabilitation of the property or the center. The new corporation undertook to raise the then estimated $4.3 million needed for basic renovation of the buildings and landscaping. By mid-1975 some $3 million had been raised, almost all of it in Boston, from corporations, foundations, and individuals. The center received some funding from the Commonwealth of Massachusetts and from the National Endowment for the Arts.

Six of the center's eight buildings are in varying stages of renovation. When completed, the center will provide six acres of floor space for offices, rehearsals, and studios, plus five theaters, three exhibition areas, three restaurants, a recital hall, an outdoor performing shell, and a children's art center. Renovation in the first five years concentrated on interiors. The first phase of landscaping has been completed: a tree-lined plaza along Tremont Street. Eventually the plaza will enclose the whole complex. From the single theater group camping out in a corner of the Cyclorama in 1970, the BCA has grown to the point where about 65 individual artists and some 25 groups now rent space. In addition dozens of diverse groups and enterprises have used BCA spaces on occasion, from a flea market to the Boston Philharmonia and the Boston Watercolor Society, with bargain bonanzas and Chinese festivals in between.

The BCA operates with minimum overhead and a paid staff of only four, in keeping with its goal of self-sufficiency. By the same token, the phased renovation has been kept to a minimum—just enough to ensure structural soundness and safety and rather spartan standards of convenience and comfort. Even tenants committed to the BCA and its future complain of defective heating, airconditioning, lighting, ventilation, soundproofing. Presumably they cannot say, however, that they weren't warned. In this stage of development, everybody is in a sense camping out, like the Cyclorama's earliest settlers.

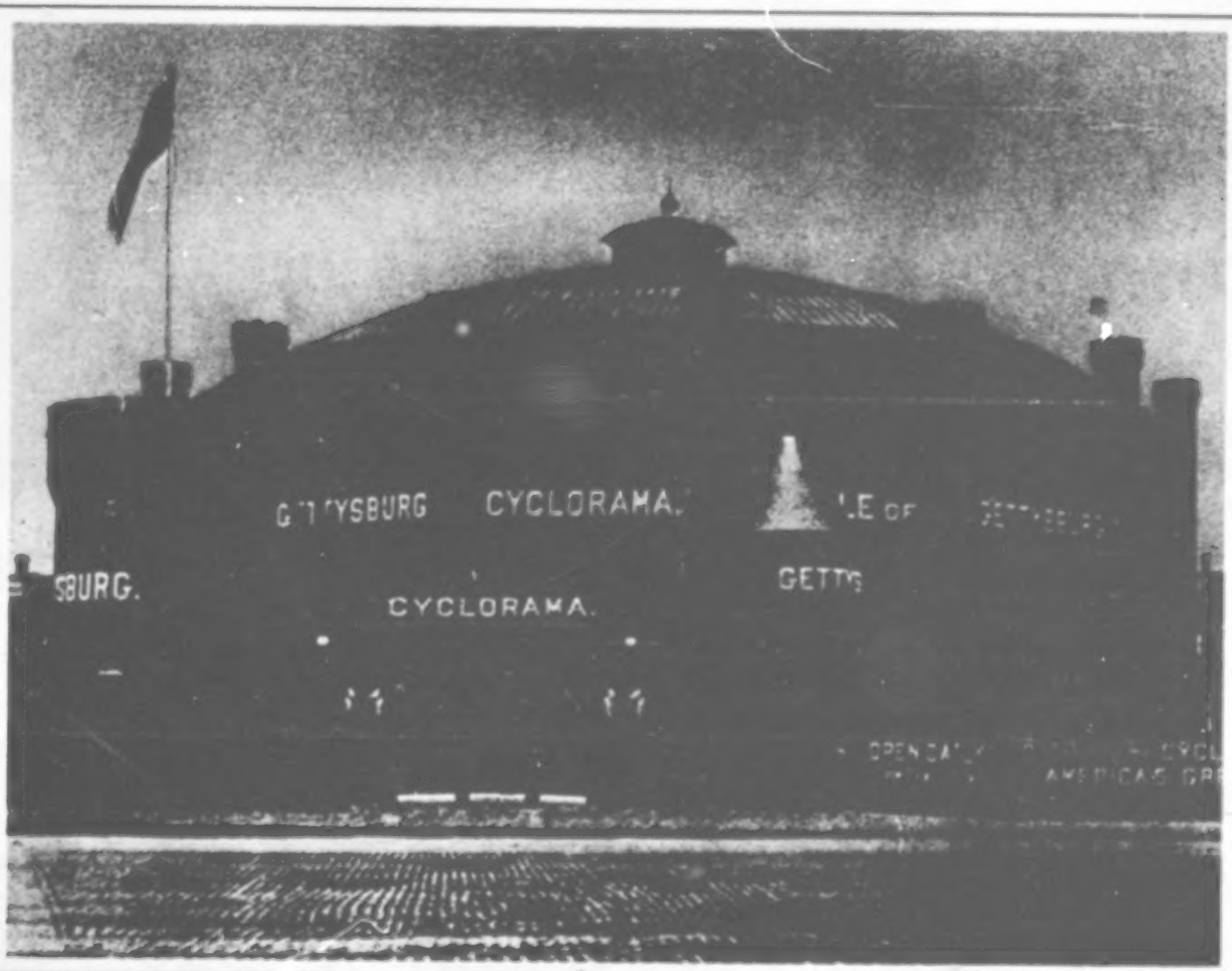
As far as studio space goes, over-all management policy has been to keep rents low (under $100 a month in most cases) by making only basic repairs and leaving further improvements to each individual tenant. In long-term leasing to resident groups, the policy has been to work out jointly a suitable renovation design—for theater, gallery, offices, whatever—strictly an execution of what prospective tenants can afford rather than an expression of their wilder dreams. According to Cloyd, these policies enable the BCA to rent space across the board, throughout all the buildings, at about $2.75 per sq ft. This would mean, for example, that the 3,000-seat National Theater will rent for around $1,500 a week, or, says Cloyd, less than 20 percent of the rental for any comparable space in Boston. In all cases, as much flexibility as possible has been built into the renovations. Interconnecting studio suites, for example, allow for expansion and contraction through opening or locking a door. In the Community Music School, the recital hall and some practice rooms can be locked out of the major space and rented individually.

During the five years spent getting the BCA in operation, the South End has been changing. There have been other conversions for the arts, notably the Piano Craft Guild, an old Chickering piano factory, which has been beauti-

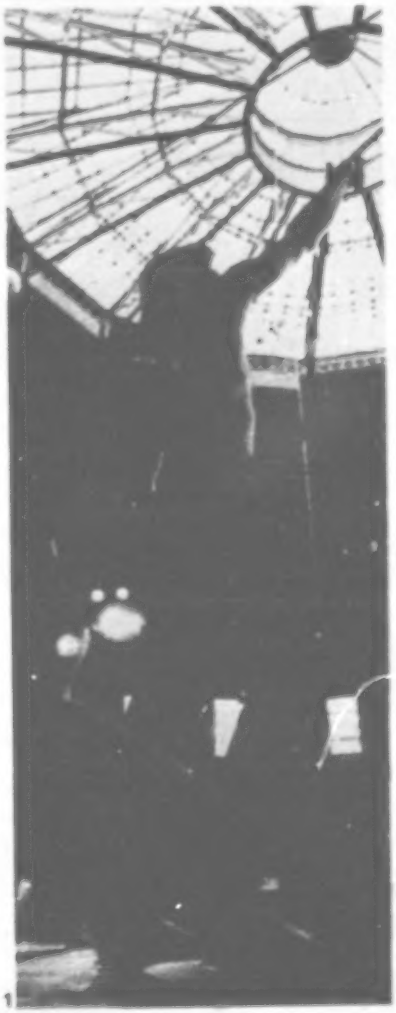
fully renovated to 174 artist and craft studio/apartments plus galleries and rehearsal space available to the neighborhood. The neighborhood, which still prompts the question "Is it safe down there?", is improving and so is the attitude of Bostonians.

There is much still to be done at the center. Renovation will continue as tenants are found and funds become available. Among other things, connectors between buildings must be provided; site work is necessary—extension of the plaza, development of a sculpture courtyard between the Pennock and Tremont Estates Buildings, parking areas.

In spite of the lengthy renovation process and the drawback of the neighborhood itself, artists and arts groups in the BCA appear to have benefited from the communal experience. One painter tenant calls the lack of an institutional feel "one of the refreshing things about the center. The individual artist can't help but grow and create in this environment surrounded by so many talented people in many different fields." And the manager of the Boston Ballet is enthusiastic about "the small renaissance" the center has created in the South End. "Painters, actors, dancers, and sculptors sharing their art not only in formal exhibits and performances but in informal dialogue is a very unique and successful part of Boston Center life." Boston Center for the Arts seems to have the kind of spirit and camaraderie that old buildings with a colorful past frequently engender.



1 "Without the Cyclorama, there would have been no Boston Center," says the Center's director. The building with its 60,000 sq ft of floor space houses administrative offices, vast exhibition spaces, and a small theater for the Massachusetts Center Repertory Company. Plans for the lower floor include a children's theater, a cinematique, a 200-seat and a 300-seat theater, and a restaurant. The rotunda, suitably improved, will be kept intact and undiminished as one of the country's largest exhibition halls. A passage will join the building to its neighbor on the east and provide a grand lobby for the restored National Theater. Although the Cyclorama represents about one-quarter of the BCA's total floor space, the projected renovation cost of $500,000 is about one-eighth of the projected total for the center. The money is going primarily for such basics as painting and new plumbing, wiring, and ventilating.



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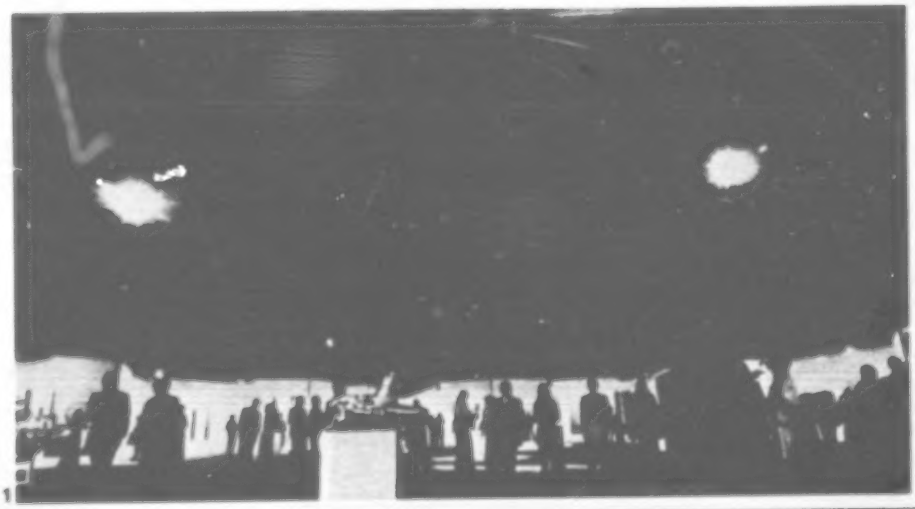

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2 About 100 traders exhibit in a flea market held one Sunday afternoon a month during the winter. The South End Historical Society sponsors the events and shares admission receipts and table rents with the Boston Center for the Arts.

2

2

3 The lonely townhouse and a former Getty gas station, two of the smallest and least interesting buildings in the BCA complex, are located in the easternmost corner. By summer 1975, renovation had begun to transform this uninspiring mix into the Children's Visual Art Center. The buildings will be connected by an enclosed garden and outdoor performance space. Estimated total cost: $175,000. The Neighborhood Art Center, an enterprise for young children, which has been housed *pro tem* in a storefront in the Mystic Bridge Building, will move to the renovated gas station.

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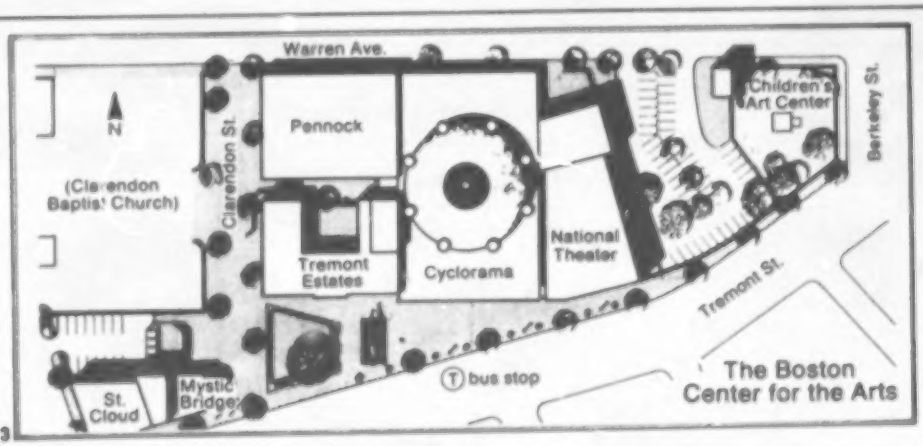

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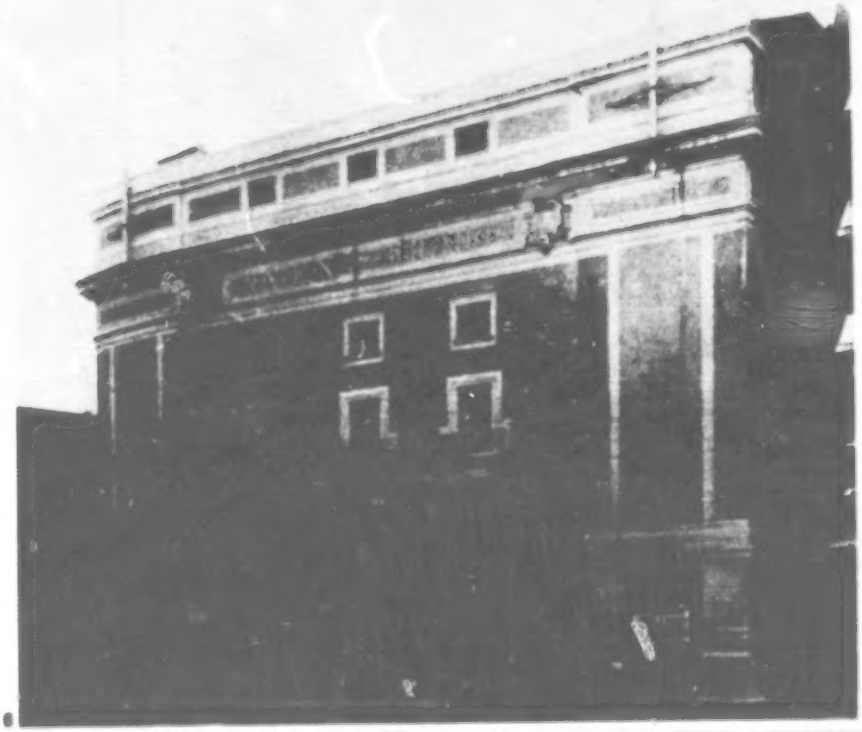
3

4 Two floors of the three-story Pennock Building have already been renovated. The top floor is the home of the Community Music Center of Boston—12,000 sq ft of "fabulous" space that allows "a maximum of diversity in musical activities within the floor at the same time," in the words of the director. The space includes six classrooms, six ensemble rooms, twelve teaching/practicing rooms, a music library, a recital hall, and administrative offices. The middle floor is occupied by the Boston Ballet Company and its School of Ballet, which have been part of the BCA more than five years. Their space includes three large rehearsal studios (two of them 50 ft by 60 ft), costume and dressing rooms, and offices.

5 The well-kept Tremont Estates Building, with 40,000 sq ft of work space, has been converted into studios, rehearsal spaces, and offices. Besides some 60 visual artists who have rented space, tenants include Stage One, the Associate Artists Opera Company, Dance for the New World, and Theater Workshop Boston. At street level one wing is temporarily occupied by Eco-Tecture International, the architectural firm responsible for the center's design. When Eco moves out, an art store will move in. The other wing houses the BCA Gallery (a showcase for resident art work) and offices of the Friends of the BCA.

6 The 17,000-sq-ft fireproof National Theater, which cost $560,000 to build in 1911, was in a state of severe disrepair when acquired for the BCA. The cost of renovation, estimated at over $1 million, has been pledged by the George Robert White Fund of Boston. The work includes a new facade, an expanded orchestra pit, roof repairs, painting throughout, and replacement of everything from seats to stage to restrooms. The restored National with its fine acoustical properties is expected to attract performing arts companies—theater, opera, ballet, orchestra—both resident and touring. Many such groups were using the theater before renovation reached a point where it had to be closed down.



7 The kiosk in the plaza, now serving as a bulletin board, may eventually be a box office. The cupola is all that's left of the 1872 House of the Guardian Angel, an orphanage in a Boston suburb that was demolished to make way for a school in 1975.

Cities and neighborhoods find spaces for the arts

3

Besides individual organizations that have recycled old spaces into theaters and museums and arts complexes, examples can be found around the nation of whole neighborhoods that are housing an array of different arts organizations in found space. Occasionally the trend is citywide, reflecting in some instances deliberate policy, in others expediency. The original impulse varies, too. But whether it has come primarily from pioneering artists and architects, entrepreneurs, conservationists, or government, the development—if it is to sustain momentum—needs moral and financial backing from civic agencies.

At the time, the arts organizations probably did not think of themselves as being in the business of neighborhood conservation. But, in many instances the result has been just that. Neighborhood deterioration has been reversed by the visible commitment of arts groups which in turn has buttressed the will of nearby home owners, shopkeepers and restaurateurs to upgrade their own properties. Likewise, the resulting activity has made many such neighborhoods safer, better places for residents as well as visitors. For urban planners who believe in the ripple effect of small-scale, localized renewal efforts, such arts groups are on the side of the angels.

Pro tem or for keeps? The ways of two cities

San Francisco and Tampa are in sharp contrast geographically and almost every other way. Both cities, however, have installed governmental machinery to deal specifically with the arts. Both have also shown considerable disposition to house the arts in found spaces, but with a marked difference. San Francisco has large-scale plans in progress to anchor its community arts in old buildings designed for other purposes. Tampa's adaptation of spaces to the arts is largely a convenience until funds permit the construction of new buildings.

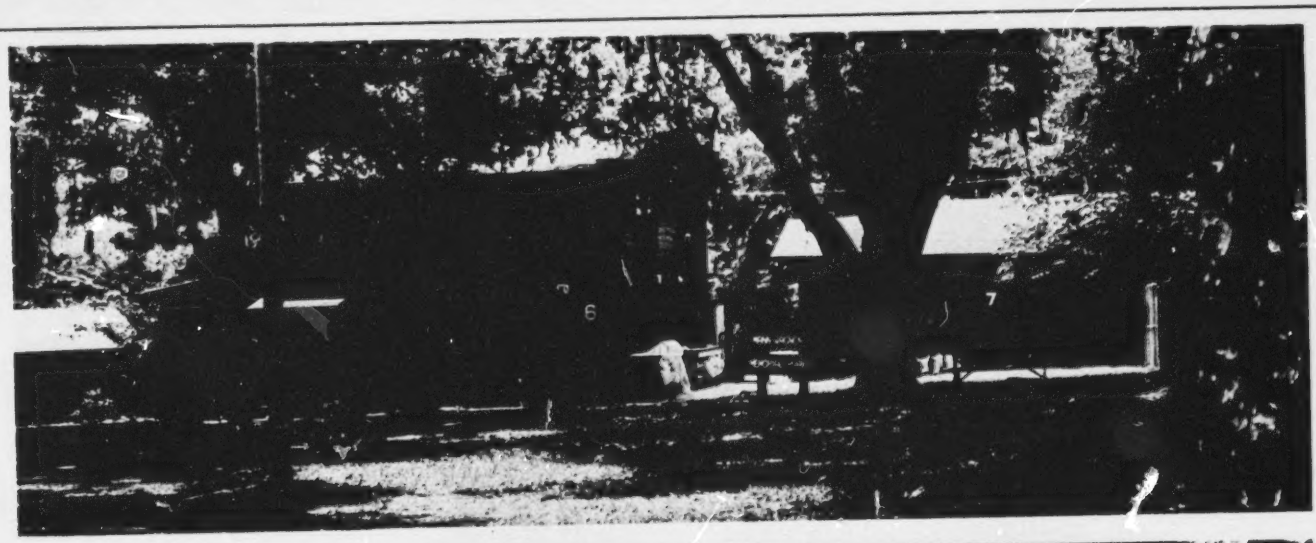
Tampa in 1973 officially announced plans for a "cultural/governmental complex to be financed by revenue-sharing funds and/or utility tax monies." San Francisco at about the same time resolved one of its better brouhahas by a trade-off: community arts people would no longer fight the multimillion-dollar cultural complex espoused by Mayor Alioto and his downtown backers, and in return the community arts people would get sub-centers for the arts, dispersed in found spaces around the city's major communities.

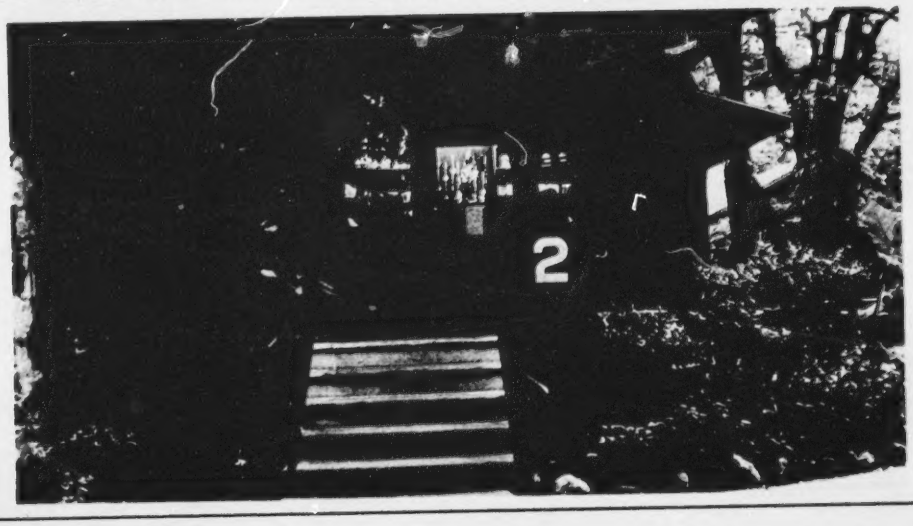
The Arts Council of Tampa-Hillsborough County was established in 1967 by the state legislature to develop, coordinate, and promote the arts. The enabling legislation gave the council unusual taxing and bonding powers, little exercised as yet. As an autonomous authority, it reports directly to the mayor. Besides modest funding from city, county, and state, the council gets funds from various private and public sources.

The Arts Council and the Junior League published a study in 1971 documenting the poor attendance at local arts events and the small area of Hillsborough County (Tampa's metropolitan area) served by arts organizations. The study concluded that "Tampa's arts needed a shot in the arm" and recommended that "year-round centers for creative participation programs be established throughout the county," but that major buildings should not be constructed at that time.

As things have turned out, Tampa is sheltering many of its arts organizations in found space against the day when they can occupy made-to-order space. In late 1975 the city was marketing an $8-million bond issue for a cultural center near the new library and other downtown redevelopments. The center is expected to include the Tampa Bay Arts Center, now housed at the old fairgrounds; the Tampa Junior Museum, now housed in a barely renovated woodframe school building in a residential area; a small (550 seats) performing arts center, and administrative offices for the arts.

In the meantime, most of Tampa's cultural institutions make use of found space. Typical is the Hillsborough County Museum which occupies 10 small buildings (six were houses) in a tropical setting on the outskirts of town. The cluster has been neatly adapted to its present purposes, with renovation concentrating on the interiors. (See pictures below.)





San Francisco has for years had a vigorous community arts movement expressive of its famously diverse population. Its link with city government is unusual and perhaps unique. The San Francisco Art Commission, an official body established back in 1932 to supervise public expenditures for the arts and administer an array of such programs as an annual outdoor art festival and the summer pops concerts, established the Neighborhood Arts Program in 1967 "to nurture the development and growth of art in the city's neighborhoods."

This protean and volatile organization resists any quick definition. Both more and less than an umbrella, NAP calls itself "a response agency," working within the city's neighborhood arts communities "by serving as an organizational, technical, and supportive resource center." Its diverse services include free printing and flyer design; loans of film equipment and portable stages; grantsmanship and legal advice; and frequent, if limited, funding. It also makes available to community groups the Neighborhood Arts Theater, which NAP inexpensively and ingeniously converted in 1972 from an old gymnasium at the University of California Extension in the city's Western Addition.

With an annual budget of about $300,000, NAP estimates that its services in one way or another reach about 300,000 people—some of them directly, most of them through San Francisco's numerous community arts groups. These groups typically operate in found space (when they can find it) and that space is apt to be a storefront or loft.

Two of San Francisco's best-known community arts groups are the Galeria de la Raza and the Kearney Street Workshop, both of which NAP has helped to develop. Kearney Street opened in 1972, in what used to be a grocery store, as the city's first center for young Chinese-American artists. Everybody pitched in to paint, build shelves and darkroom, and make the minor renovations required. Starting with the graphic arts, the workshop soon expanded to many other media from jewelry-making to creative writing. In 1974 the workshop expanded around the corner and opened the Jackson Street Gallery, in what had been the Paddy Wagon Nightclub. Again artist volunteers did the needed painting and fixing up and added a mural to the outside of the building.

The Galeria de la Raza began in 1970 in what had been a record shop and has, according to NAP, "developed into a cultural focal point in the Mission district." Besides attracting Chicano and Latino artists, who are featured in the gallery's exhibits, the Galeria has won acceptance in the Mission community; schoolchildren come to shows, families drop in after Sunday mass. Although the Galeria conducts a few workshops in its small space, its prime function is to exhibit community artists and to bring to the community a variety of shows from Mexican folk art to Guatemalan textiles.

United Projects, which offers classes in a range of dance and music, renovated a loft in the Western Addition that had been "a crash pad for transients." Although it is not funded by NAP, United Projects uses some NAP resources and houses some of the city's programs. When their building is demolished to make way for redevelopment, the city will relocate the group, along with other Western Addition organizations, in another nearby space. (See pictures on page 101.)

The Haight Ashbury Arts Workshop, which has 700 people involved in its nine wide-ranging projects, uses as headquarters a storefront with basement, near Golden Gate Park, that was once a Hare Krishna temple. But the Arts Workshop also holds young people's classes in the basement of the local branch library and at a neighborhood youth center. The group was unsuccessful in its attempt during the summer of 1975 to gain city support for a community cultural center and performing space in a nearby empty theater, apparently because of the expense involved.

The resolution of San Francisco's great cultural complex controversy brought NAP's organizing talents into play on a new level. When early in 1973 the city announced its intention to appropriate $5 million in federal

revenue-sharing funds for a big performing arts center near the Civic Center, artists aided by NAP staff members organized the Community Coalition for the Arts to make the case for the community arts. As a result, the city agreed to allocate $2.5 million to buy or lease space for arts centers in San Francisco's various districts.

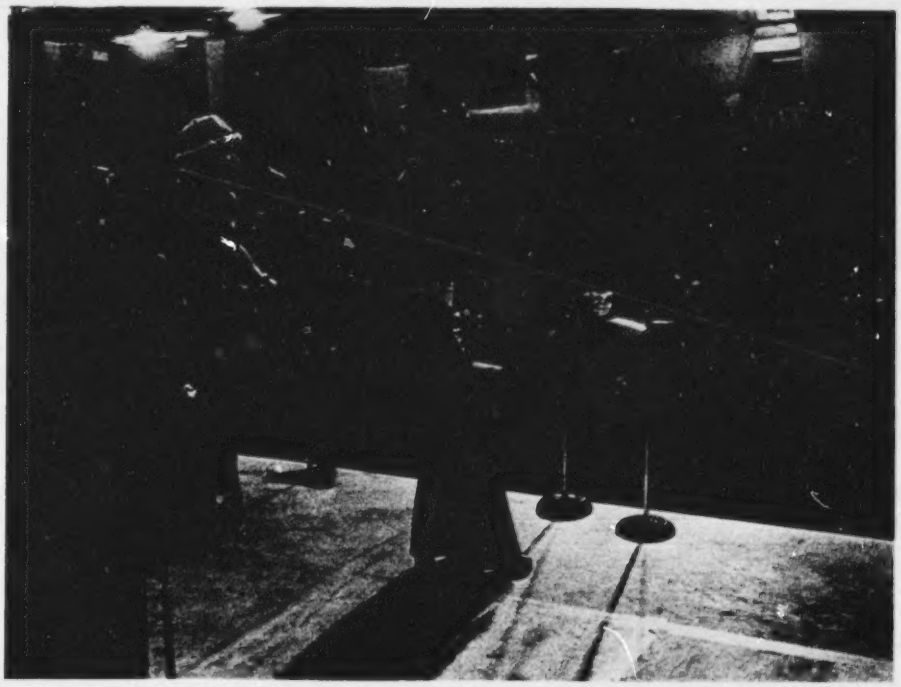
Selection of these centers is a long, slow process. First came the time-consuming but essential determination of the needs of individual communities, through hearings held within each district. Differences within communities had to be resolved. The Art Commission has encouraged, and received, wide expression of community opinion as to location, size and type of building, range of desired activities. Then the amount of money to be allocated to each district had to be determined.

By 1975 potential sites were being carefully studied by a working committee of the Art Commission composed of a representative of the city's Real Estate Department, a representative of NAP, and a consulting architect. Their considerations included: whether to acquire property by purchase (by Real Estate Department for the Art Commission) or lease. As to purchase: By owning property the Art Commission establishes a certain credibility as a city agency, but purchase also entails maintenance responsibility. Leasing, on the other hand, means that the property may be denied the renter after a time. If federal revenue-sharing funds are a one-shot bonanza, they should be used to best long-term ad-

vantage. (Foundation grants emphasize program support and rarely cover capital improvements.)

Also considered was whether a given space, acceptable as to type, size, and location, meets—or can within budget limits be made to meet—code requirements. (In California, strict requirements as to earthquake-resistance are added to the standard safety and comfort regulations.) As buildings owned or leased by the city of San Francisco, they must strictly adhere to all regulations, the committee agrees. And bringing some buildings up to code as strictly interpreted may price them out of consideration.

Negotiations were under way to purchase two old buildings in the Western Addition—one had been a mortuary and the other a brewery. The commission had also rented space on a part-time basis in the Chinese Cultural Center, which is located in Chinatown's Holiday Inn. (To get permission to build, the hotel chain had to agree to house a cultural center for the area.) Among buildings under consideration are a church, a private residence, and a 50-year-old community center.



By mid-1975 the Art Commission, following these procedures, had determined the need for at least 16 sites.

SoHo and so go the artists

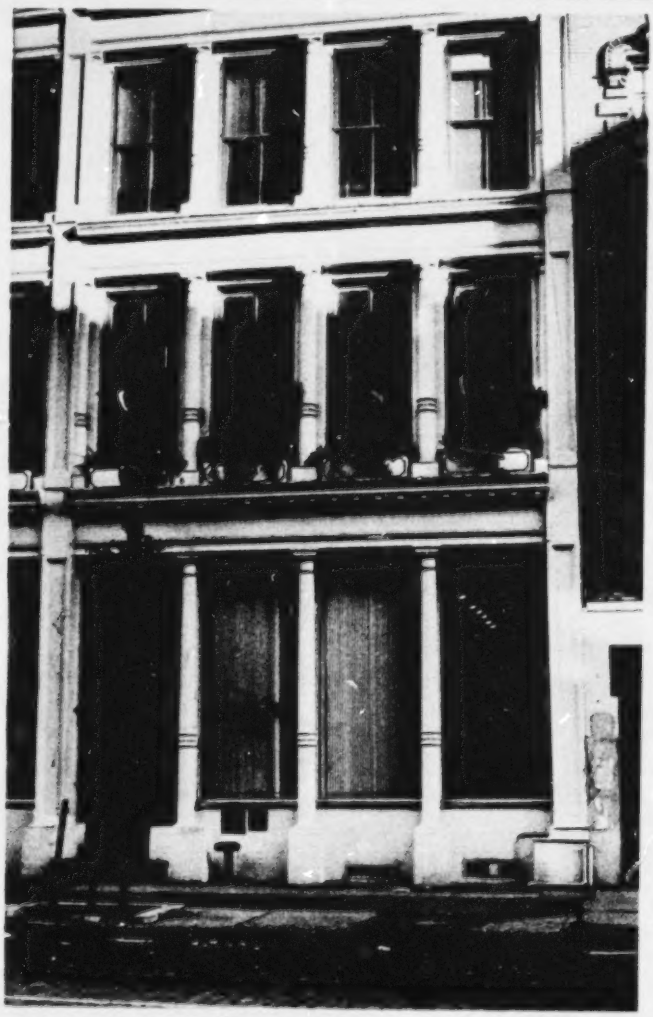
"Artists are real estate geniuses," according to no less a personage then Henry Geldzahler, the Metropolitan Museum's curator of 20th century art, and a power in the New York art world. "It's an aspect of creativity. Artists moved into Provincetown, Saint-Germain, Woodstock, SoHo, and then the middle class followed." The quotation appears in a 1975 *Village Voice* story about SoHo, an area in Manhattan south of Houston Street that had acquired its name and ambience not many years earlier. This was historically a light-manufacturing district, full of loft buildings four- to six-stories tall crowding narrow dark streets. Today the district is a stylish concentration of art and artists, galleries, restaurants, bars, boutiques . . . glamour. Periodicals and guidebooks began to take note of SoHo in their listings. It became part of the tourist's itinerary as the updated Greenwich Village, as New York's new Montparnasse.

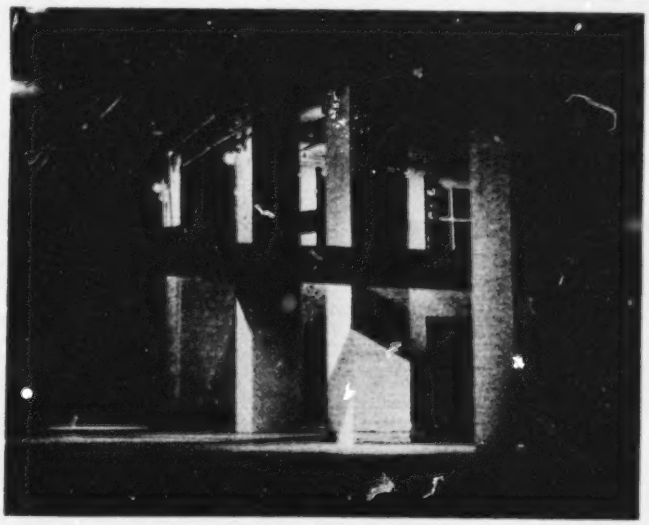
The process began after World War II when artists began moving into the loft buildings as manufacturing moved out. The spaces were larger than studios, they were cheap, and usually had fine open wall space and often good lighting. It was common practice for artists to take the raw loft spaces, put in the kitchens, bathrooms, and wiring, move in with families, pets and plants, and prepare to defend their new living and working quarters against the city agencies. For, of course, living in these wholly or partly abandoned buildings in a nonresidential district was illegal, and the fire, police, and building inspectors saw the artists as law breakers. Beds were

frequently raised (hence the "loft bed") and kitchens hidden behind false walls. Meanwhile the use of the lofts had a strong impact upon the resident artists; the work of the New York School grew even larger in these liberated spaces.

By the mid-1960s a tenant's association gave artists a voice that was heard by the newly elected city administration which was conscious of the value of art to the city. The first victory, in 1971, was a new artist-in-residence (AIR) zoning classification, but it was limited to certain buildings in certain areas under specified conditions. Live-in/work-in studios, the planners correctly sensed, might provide a productive new life for these spaces. At the same time, out of concern that the remaining small industries not be forced out, the city saw to it that the artists used only the smaller buildings, with the larger ones reserved for their original use.

The city planners met the artist's zoning demands, in part because another impulse was at work—a belated recognition of the architectural and human importance of the area's splendid array of 19th century cast-iron buildings. In 1973 a 26-block area was designated an historic district by the Landmarks Preservation Commission.

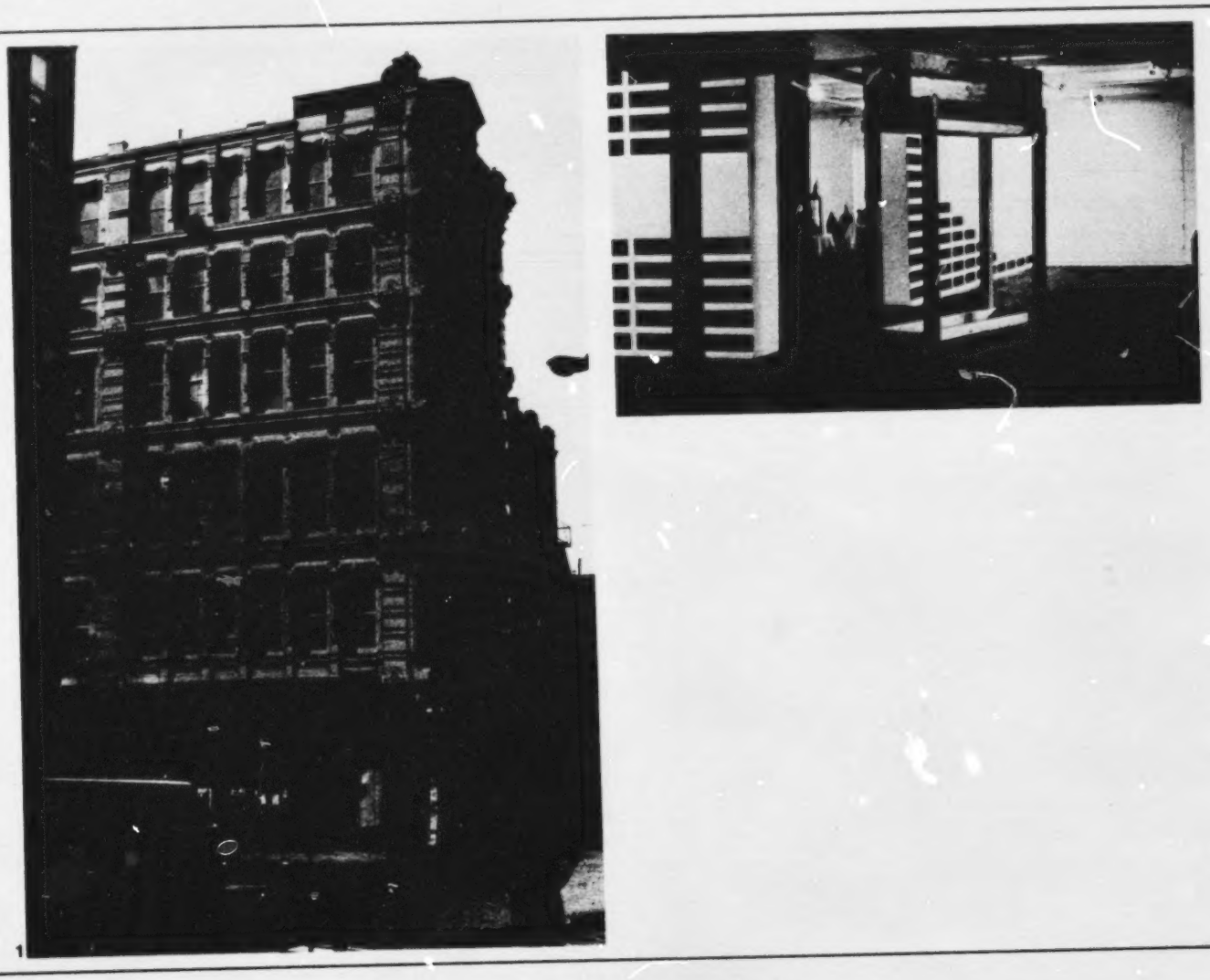




The transformation of the area has been dramatic. A few adventurous galleries opened in the early 1960s. Then more and more galleries opened; established uptown galleries opened

branches; dance, theater, and film groups moved into the area; restaurants and bars sprang up. Business was lively. Crafts shops, artists' cooperative galleries, small import shops appeared. So did nonprofit groups serving the arts—the SoHo Center for the Visual Arts, for instance, supported by a private foundation, and Artists Space, funded by the New York State Council on the Arts, both facilitating one-man shows for new talent.

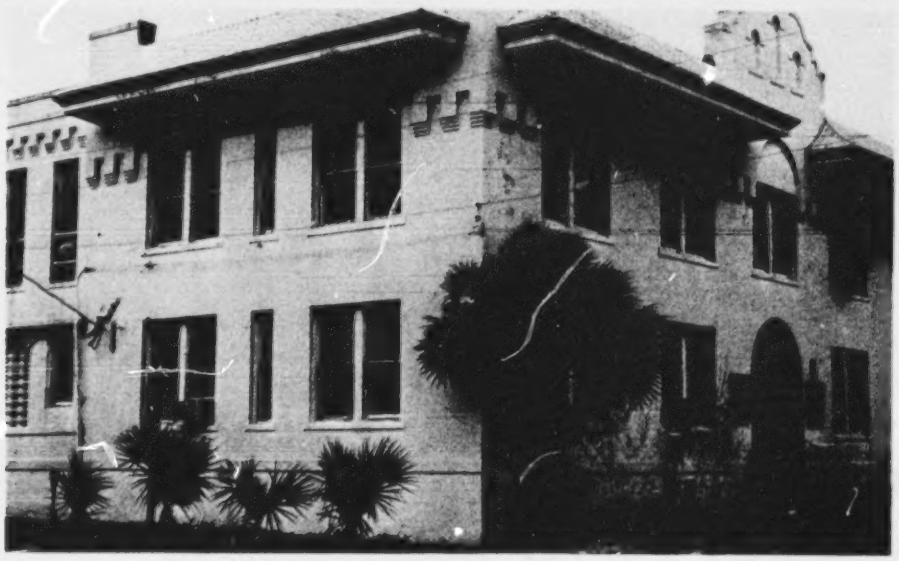
It can be argued that SoHo succeeded too well. Weekends the streets are filled with tourists and visitors. Fine for the restaurants, bars, commercial galleries, and shops, but troubling to some serious artists. Even more troubling: the considerable rise in the price of lofts. SoHo's upgrading, basically the work of artists, has created a fashionable—and increasingly expensive—new residential district. As wealthy non-artists move in and push up prices, working artists of small means find themselves squeezed out.

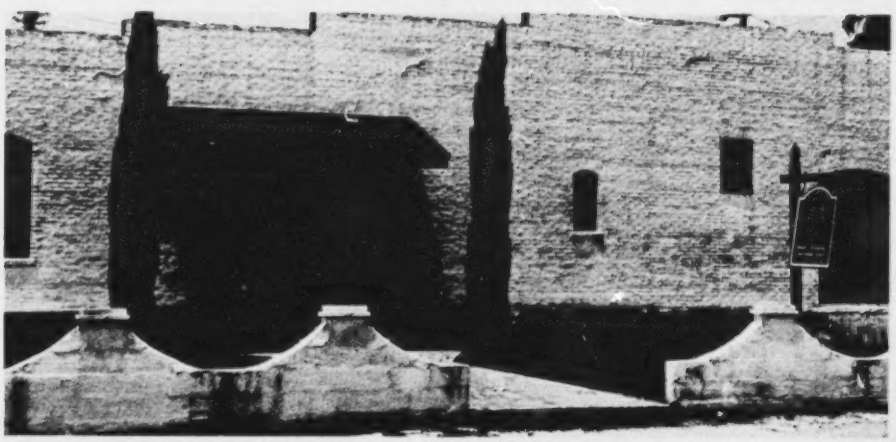


1 Artists painted the brick side wall of the SoHo Center for the Visual Arts building to exactly match the cast-iron front wall. Only two of the side windows are real, the others are an illusion complete with airconditioners, curtains, and cats.

In both Pensacola and Galveston, efforts to revive the downtown environment and bring new life to old buildings have made impressive headway. In both cities the impetus has come from a new and it would appear powerful combination of interests: artists and conservationists.

According to the Historic Pensacola Preservation Board, artists had a lot to do with the development of the Seville Square Historical District, which covers about 20 blocks close to the central business area. The Preservation Board, a state agency established in 1967, is responsible for over-all restoration, and has the backing of civic organizations and private investors.





In the district is the Pensacola Art Center, (top) housed since 1954 in the former city jail. An active community arts program includes classes for children and adults, workshops, varied exhibitions, and frequent lectures and seminars in the auditorium. Old interior prison gates sometimes serve their original task of securing space, but these days for special exhibitions.

Old Christ Church, facing Seville Square, was deeded to the city in 1936 for use as a library or museum. Renovated by the WPA, it was the city's first free public library until 1957. In 1960 it opened as the Pensacola Historical Museum. There have been other conversions for cultural, though not specifically arts, purposes. Two old warehouses in the area have been recycled, one into the West Florida Museum of History (btm), the other into the Transportation Museum. The L & N Marine Terminal and Piney Woods Sawmill now form an environmental

museum. Several former residences have become galleries and crafts shops.

Just outside the historical district are a number of galleries in recycled space. An old meat-packing plant became the Meat Packers Gallery; exhibits sometimes use the meat hooks left in the ceiling to hang objects on. The Casa de Cosas occupies an old candy factory. And the conservation fever is spreading. In the North Hill area, a few blocks from Seville Square, homeowners became concerned for their neighborhood. As a result the Pensacola City Council in 1973 established the North Hill Historical District. Development is expected to take several years.

Galveston—once the Queen City of Texas, leading port, banking and trade center—waited almost too late to save its magnificent Victorian houses, Grand Opera House, and the glories of The Strand, the city's old wharfside financial district. Its buildings, which Edmund Bacon, a noted planner, called "the finest concentration of 19th century commerical buildings I have ever seen," were left to decay. Galveston never recovered from the disastrous hurricane and tidal wave of 1900, nor regained the commercial lead it lost to Houston with its ship channel.

But in a remarkable civic rejuvenation Galveston is rallying many forces to mount an increasingly successful and important restoration effort. It got under way only after 1970, when the city passed an historical zoning ordi-

nance covering 40 blocks of 19th century houses, saved the 1859 Ashton Villa, and listed a five-block district along The Strand in the National Register. Soon afterwards the Galveston Junior League restored a fine Strand building for its offices. In 1971 Emily Whiteside, former associate director of the Texas Arts and Humanities Commission, became director of the reorganized Galveston County Cultural Arts Council, which the next year established the Galveston Arts Center on The Strand in the restored First National Bank building, built in 1865. Besides the Arts Council and the Junior League, the other potent agency in Galveston's revival is the Galveston Historical Foundation, which operates a revolving preservation fund for The Strand and has established nearly $1 million in special financing arrangements with Galveston financial institutions. Since Peter Brink became director in 1973, membership in the Historical Foundation has grown from a few hundred to nearly 2,000, and a master plan for The Strand has been completed under a City Options grant from the National Endowment for the Arts.

Powering these professional efforts are the city's business and social leaders and such local foundations as the Moody Foundation and the Kempner Fund. As Arthur Alpert, president of the Arts Council and a leading Galveston banker, told a *New York Times* reporter in 1975: "Now there's a quality of life-feeling back in Galveston again. It's stirring." What apparently

started it all was the artists' "discovery" of The Strand and their independent redevelopment of places to work and live in. As the *Texas Monthly* observed in 1975: "In the last three years . . . a curious phenomenon occurred which has revitalized The Strand. Usually business interests settle in a depressed area, bring back the people, and create a favorable economic climate. Only then do the arts and leisure activities follow. Business before pleasure.

With support from the Moody Foundation, the National Endowment for the Arts, and the Texas Arts Commission, the Arts Center on The Strand sponsors workshops, classes, artist residences, and a variety of exhibitions. The Arts Council provides an annual Festival on The Strand, and a well-balanced program of the performing arts for the public and for county schools. In 1975 the Arts Center rented additional space across the street to meet its expanding needs. Various

"In a unique turnaround, the artists—dancers, sculptors, painters, writers, photographers, etc.—have been the first to resettle the area. Businessmen are following the artists and beginning to move back to this forgotten section of Galveston."

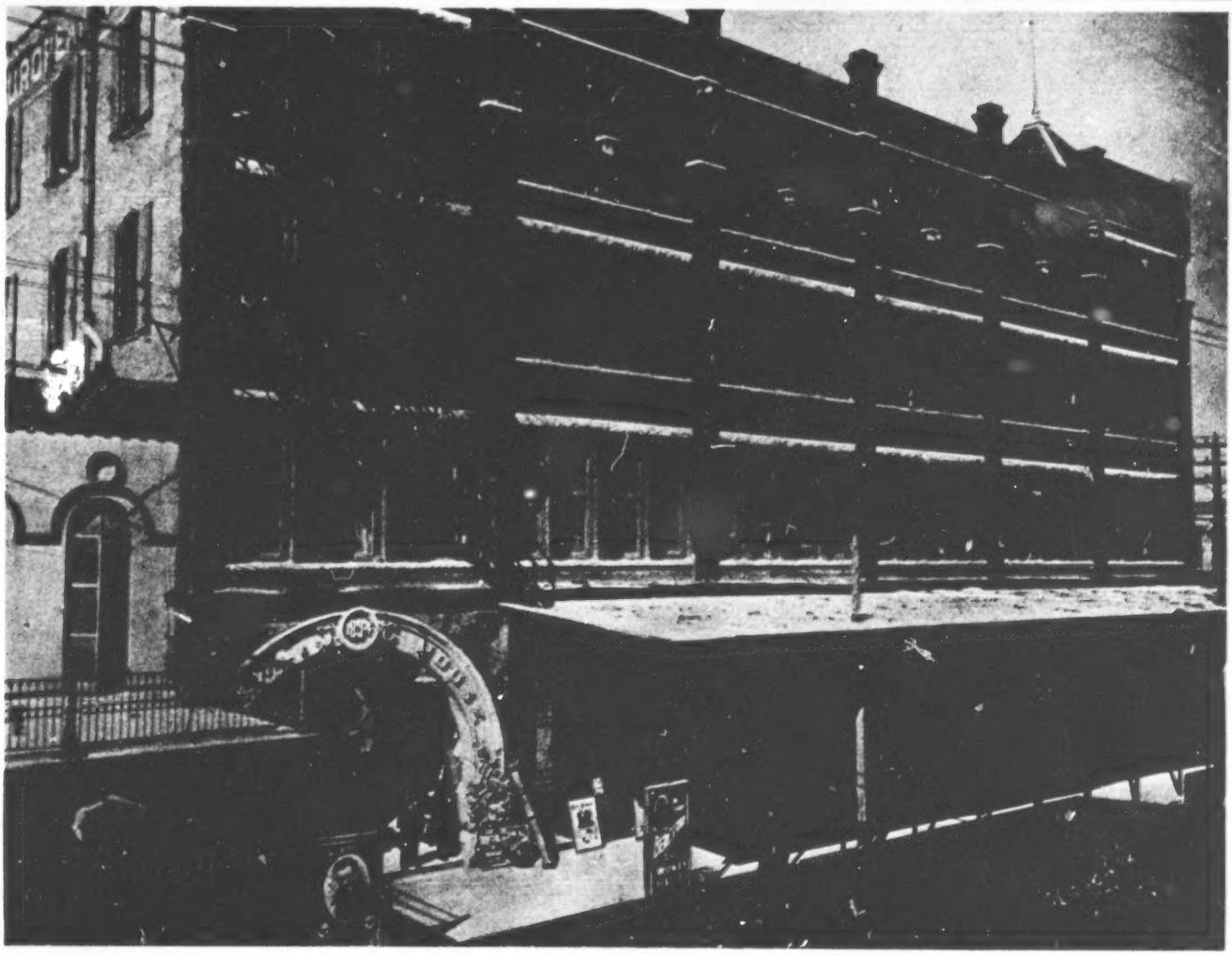
workshops and classes, as well as student shows, are now held in the restored Produce Building on The Strand.

The restoration and revitalization of The Strand, including establishment of the Arts Center, is part of Galves-

ton's Bicentennial celebration. Another major part was the Arts Council's acquisition of the 1894 Grand Opera House and Hotel. The council plans to join the visual and media arts program of The Arts Center on The Strand with the performing arts program of the Opera House to form The Galveston Arts Institute, a professional arts school.

When the Opera House opened in 1895, the *Galveston Daily News* called it "the most important dramatic event in the history of this city" and after a tribute to the "youth, beauty, and intelligence of Galveston assembled within its portals," observed: "While it is rich and gorgeous in every detail, there is no evidence of lavish expenditure further than what was absolutely required to make it what it is—the grandest Temple of Thespis to be found in the broad confines of Texas or the southwest."

Unlike many another Temple of Thespis, the Opera House still stands as originally built, and has operated continuously as a theater, changing its name twice. Remodeled in 1924 as a luxurious movie theater, the Grand Opea House is now being renovated and restored to its original use as a theater for the performing arts.



Seattle puts the arts in found spaces

Seattle, a young city, seems to telescope history. Denounced not long ago by a famous conductor as a "cultural dustbin," the city properly regards this charge—whatever its onetime justice—as passé. But its very irrelevance to the current scene serves to point up the extraordinary upsurge of Seattle's arts in little more than a decade.

A dozen years ago, the city could boast only two "major" arts institutions: the Seattle Symphony and the Seattle Art Museum. Now, three others are ranked in this category: the Seattle Opera and two resident theater companies. In addition scores of art galleries have sprung up as well as a diverse and growing number of professional but non-Establishment enterprises devoted to the performing and visual arts. Seattle, with a metropolitan population of one million, is now "a good theater town," not only in the opinion of the Seattle Repertory's managing director but in the authoritative judgment of *Variety*.

As it happens, very nearly all this celebration of the arts is housed not in new made-to-order buildings but in a remarkable variety of found spaces. The exception is the Seattle Art Museum and its 1932 Art Deco building in Volunteer Park. Practically all other arts enterprises find their homes in recycled space, ranging from storefront to monumental exposition hall. In the most imposing of these spaces, which are components of Seattle Center, reside the opera, the symphony, the repertory theater, a branch of the museum, and other arts groups. These buildings though designed for another immediate purpose were also designed to be "found" and adapted to artistic uses. For the center is the recycled World's Fair of 1962: arts institutions occupy some of its principal buildings and a number of the smaller "temporary" ones besides.

Seattle Center is one aspect of the city's use of found spaces for the arts. Around the center—which is not far from the central business district—are spotted in all directions an array of public and private arts enterprises in recycled buildings. With few exceptions, notably the restorations in Pioneer Square, these buildings are of no particular architectural distinction or historic meaning. What makes them interesting is the vigor and variety of the arts activities carried on in spaces of such varied former uses.

Public bathhouses have been remodeled into community centers for theater, dance, and the visual arts. A former bowling alley has been turned into the successful Cirque Dinner Theater, while Black Arts West has taken over Cirque's earlier quarters in a remodeled garage. A nightclub, a loft, a basement storefront, a social hall have all been transformed into theaters.

Aside from Seattle Center, the city's arts in their recycled spaces are not concentrated in any one district. Where a clustering can be discerned—in the galleries of Pioneer Square, for example, or the diversified art-making on Capitol Hill—it bespeaks a trend that concerned Seattleites including Mayor Wes Uhlman would like to encourage. That is to say, one arts enterprise attracts others, to the benefit not only of the citizenry but also, mounting evidence suggests, of the communal environment and economy.

All of which echoes the note struck in Galveston and SoHo of the artist as redeveloper. To a degree, the reincarnation of Pioneer Square, once the city's commercial heart and then for decades its Skid Road, followed this pattern. But here prime credit goes to architects and their allies who risked millions of dollars in the early 1960s to buy and restore the Victorian buildings for design offices, galleries, and other enterprises. Individual artists and craftsmen also played an important role, taking advantage of the big cheap spaces for studios and modest galleries. All these groundbreaking efforts and constant publicity by a few tireless advocates created a popular constituency that voted down official plans to make Pioneer Square into a parking and freeway adjunct of downtown. Only then did government embrace urban conservation. The creation in 1970 of the Pioneer Square historic district released about $2 million for street and other improvements to augment the restoration.

Capitol Hill, a sprawling heterogeneous district northeast of down-

town, is no potential Pioneer Square. But its energetic and increasing complement of artists and arts groups is taking the lead in the informal redevelopment of the district's shabbier blocks, thereby changing not only the immediate environment but community and official attitudes as well. The long harrowing transformation of a decaying apartment building into the Pelican Bay Artists Cooperative was one attention-getting effort. Another, in a depressingly nondescript part of the district, was the arrival of the Empty Space, a lusty vanguard of Seattle theater. In May 1973 the company took over a 6,000-sq-ft third-floor loft formerly used as a karate studio and warehouse. For about $10,000 the company refinished the hardwood floor and did everything required to bring the space up to code. On the floor below, the company houses its scene shop, and rents the loft up front to a group called The Artists, whose gallery Empty Space audiences visit during intermissions. The new and/or gallery in its recycled quarters is just around the corner.

An anthology of themes runs through the Seattle story of recycling for the arts: the impetus provided by artists and architects; the expansion of community and regional arts; the new concern for conserving old buildings; growing popular responsiveness to the arts; political response to new popular concerns and a new constituency. Another common theme, which has surely been operative in Seattle, is sheer economic expediency. In the best of times, tight budgets often mandate the reuse of space for the arts like it or not. And Seattle has gone through very bad times that began long before the national recession, when Boeing, the leading local employer, drastically reduced production and payroll in 1970.

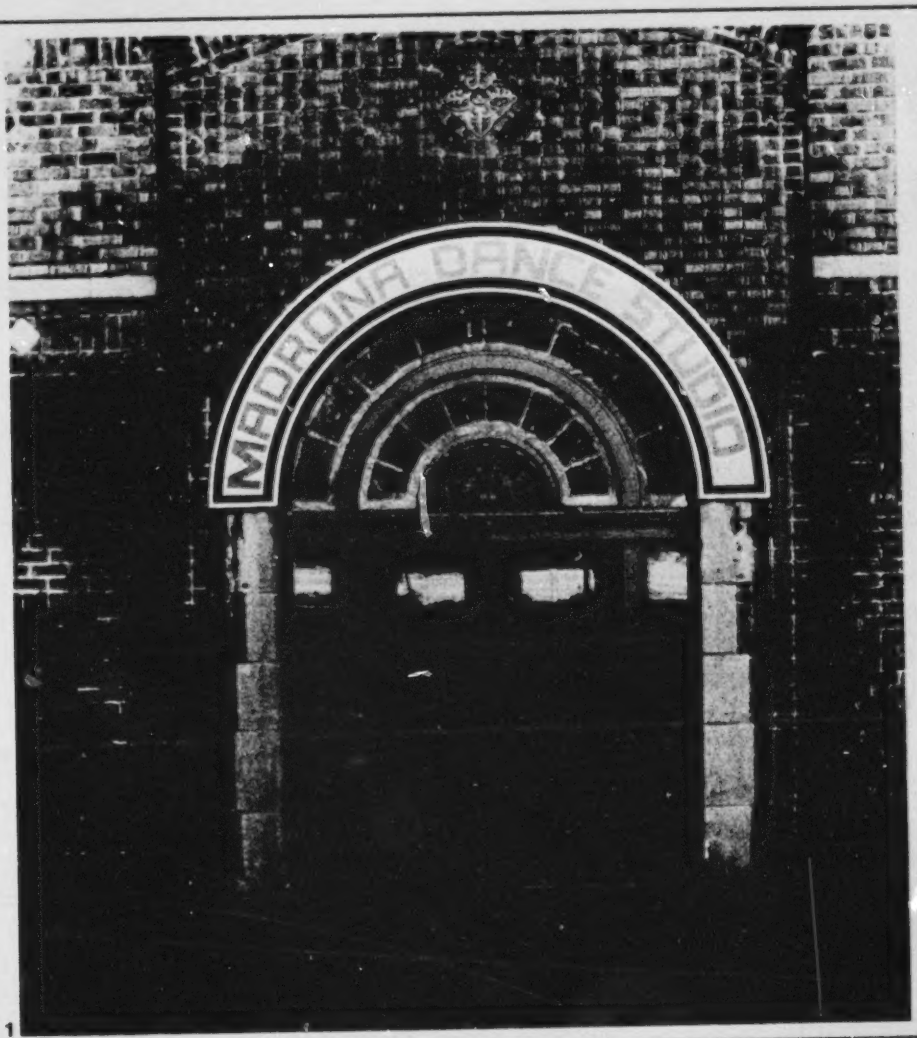
A variation on the political theme is the strong role of Mayor Uhlman and his administration. If it is true that when he took office, in 1969, he found a ready-built constituency for the arts, for recycling, and for the two combined, it is only fair to observe that any good politician seizes such favoring tides at their flood. His performance is, to be sure, the more creditable and effective if the politician himself feels strongly about the causes he adopts. And this is, luckily for Seattle, the case with Uhlman. In his advocacy of both the arts and of conservation and reuse, he is doing more than respond to political stimulus.

The Uhlman administration can claim a number of substantial accomplishments in support of the arts and urban conservation. They include, besides the ordinances dealing with historic districts: the creation of a strong new Arts Commission to replace the powerless old advisory commission and the appointment of a full-time director; the exemption of all resident performing arts groups from the city's 5 percent admission tax; the "1 percent for art ordinance" which mandates that 1 percent of all capital improvement funds be spent for works of art; an increase in the Arts Commission's budget from $60,000 in 1972 to around $450,000 in 1975. Concern for the arts, including concern for the housing of artists and arts groups, appears to be well incorporated into the municipal machinery. Whether or not Uhlman runs for a third term, politicians of both parties have reason to appreciate the vote-getting assets of the arts and of urban conservation and reuse.

Even if few cities can expect to house their arts in a legacy of world's fair buildings, there are lessons to be gleaned from this unusual example of recycling for the arts. The obvious one is in the foresight of the fair's planners. And a related point is the recycling of two major buildings for the fair with a later use in mind. Another lesson lies in the successful mix of so many diverse functions in one public arena—amusement park, cultural center, sports arena, and meeting place. So great has been Seattle Center's success that with attendance more than doubling from 5 million in 1965 to 11 million in 1974, Seattleites in September 1975 voted to tax themselves $5.6 million for acutely needed repairs and maintenance.

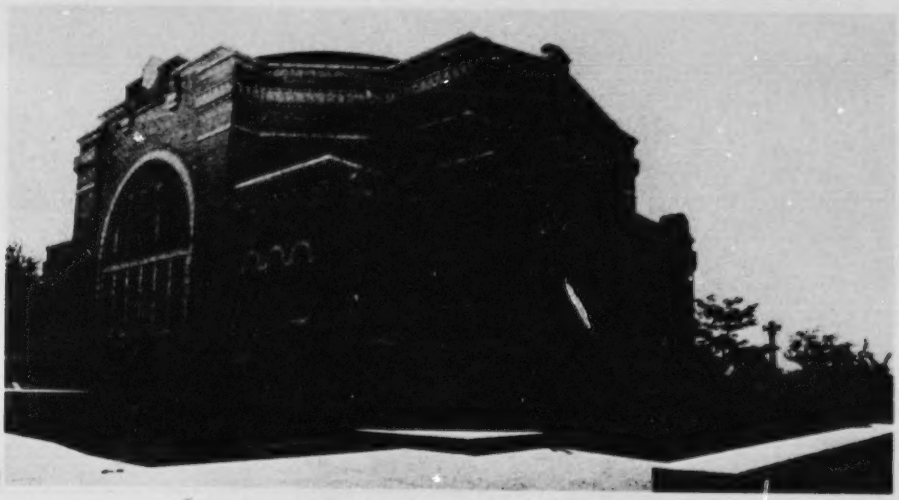
But perhaps the most interesting Seattle lesson has to do with the potential effect of design and physical space upon the arts and their development. Is it plausible to trace a connection between the paucity of the performing arts pre-world's fair and their flower-

ing since? Thoughtful observers of the Seattle scene do make a connection between what a local writer once called this "harvest of magnificent facilities," and the remarkable artistic accomplishments of its tenants. Originally it had been expected that, post-fair, the prime professional users of the Playhouse and the Opera House would be touring companies and visiting artists. But the very existence of the newly available structures, it is argued, helped to inspire the birth and rapid rise of the Seattle Opera and the Seattle Rep. And the effect rippled on to inspire or provoke other arts organizations.



1 An unusual and not wholly successful Seattle venture in recycling for the arts began with three underused lakeside bathhouses. The arts programs of the city's Department of Parks and Recreation needed more room, and money was available from a capital improvement program called Forward Thrust for which the citizens had voted a 1969 bond issue, and from the federal Model Cities program. About $185,000 was spent on renovations. One bathhouse became the Seward Park Art Studio where children and adults learn a range of media from batik to sculpture. Another became the Madrona Dance Studio, and the third is now a community theater seating 120.

2 In 1973 the Parks and Recreation Department used Model Cities funds to recycle a synagogue into the Langston Hughes Cultural Arts Center, which operates weekdays from nine in the morning to nine at night, scheduling all kinds of visual and performing arts programs for young and old. Rehabilitation (which came to $350,000) included converting the former sanctuary into a 280-seat theater, consolidating classrooms into a big banquet hall, and adding space at two levels to accommodate day care and offices. The space (3,600 sq ft) is big enough but, according to the center's administration, "the physical layout is ridiculous." Lack of access from the offices to the theater side of the building makes supervision difficult, and some classrooms are "about as big as a crackerbox." Moreover, conflicts rise from the combination in one building of both arts and community activities.



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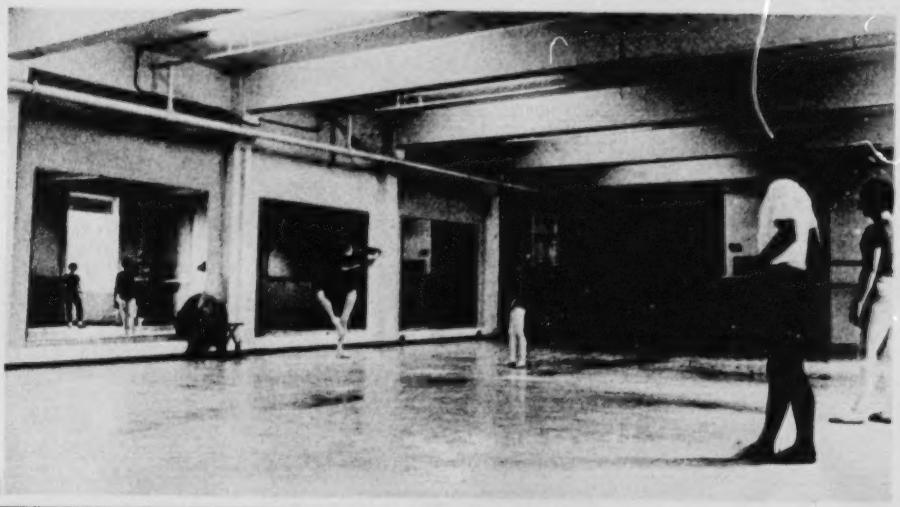

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3 A well-organized community group fought off plans to turn the Home of the Good Shepherd into a shopping center and persuaded the city to consider buying and converting it into a center and outdoor area for arts and community groups. The proposed funding package would combine federal, city, and county money. The city has applied $50,000 in community-development block grant funds to a feasibility study. Meantime, some rehabilitation is under way, as two arts groups take up residence—a school (the Factory of Visual Arts) and Pacific Northwest Dance.

4 Pottery Northwest is a serious enterprise that provides potters in the Seattle area with a low-priced well-equipped place to work 7 days a week, 24 hours a day. It operates in a large 1906 structure that the city rents to them very cheaply, but on a 4-year lease. The no-nonsense utilitarian building, which had served as a kind of garage-warehouse, provides over 7,200 sq ft of studio space divided into areas for clay mixing, throwing on the wheel, hand building, and glazing. Equipment includes electric and kick wheels and electric bisque kilns. The building needed considerable renovation for its new use. The city paid for some, such as a new sewer line and code-required bathrooms. Pottery Northwest, through a series of small, hard-won grants, raised about $35,000 for other necessary changes, including lighting, heating, gas, plumbing. Into the rehab went an unestimable amount of unpaid labor by the association's potter members. In two weeks the potters, aided by an Arts Commission grant, built nine kilns in a 3,000-sq-ft outdoor kiln yard. In this effort and whenever possible the potters scrounge materials or get them at cost.

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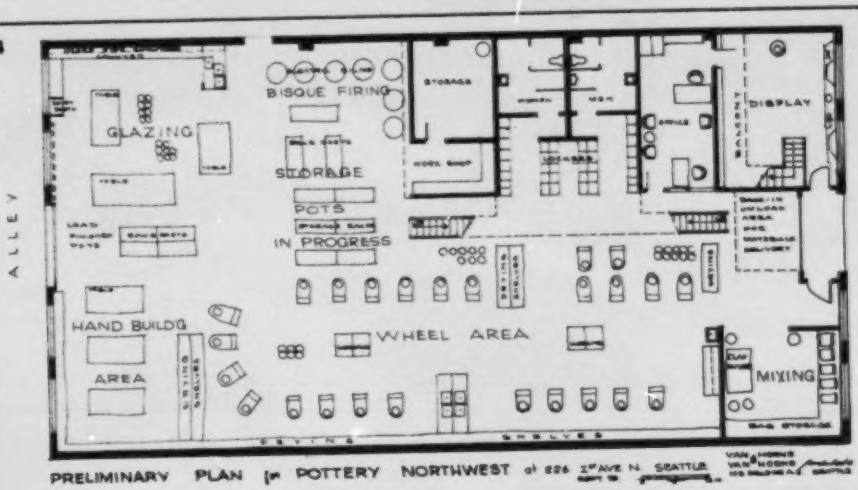

PRELIMINARY PLAN for POTTERY NORTHWEST at 226 1st AVE N. SEATTLE

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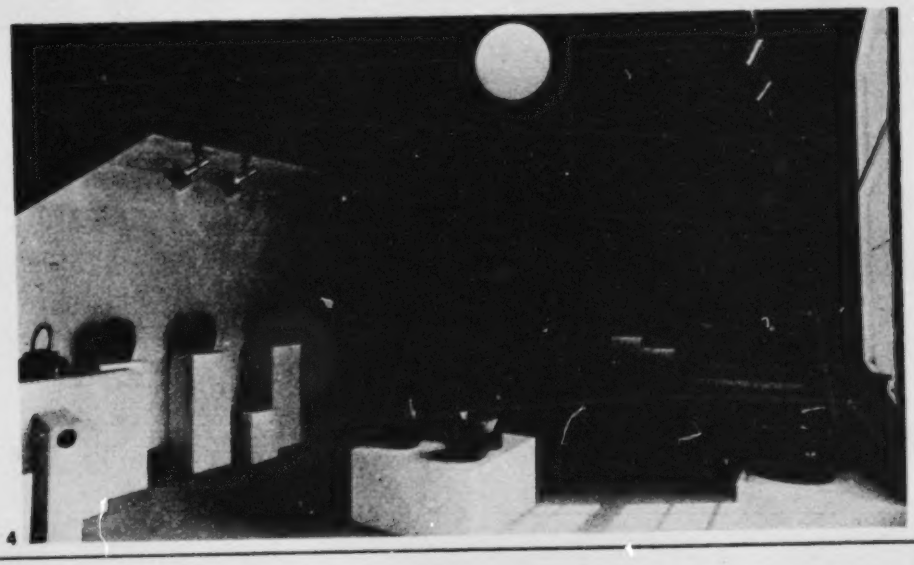

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5 ACT (A Contemporary Theater) raised enough money to buy the building it had been leasing, plus an adjoining parking lot, in order to ensure a permanent home. Price for both properties: $275,000, plus a little over $100,000 for renovation. Starting with an empty hall, ACT created a 423-seat theater by adding risers and seats, light booth, dressing rooms, restrooms, box office, and storage space. What had been an upstairs apartment became the costume shop. Insufficient storage space is the company's only complaint, which it expects to remedy in the next five years. In that span ACT hopes to assume all the space in the building for shop, rehearsal and storage space, and perhaps a restaurant/bar.

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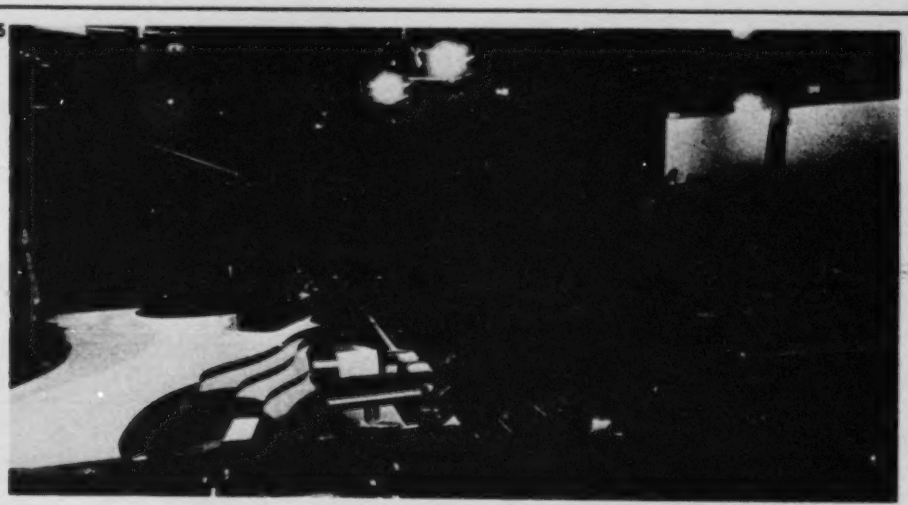

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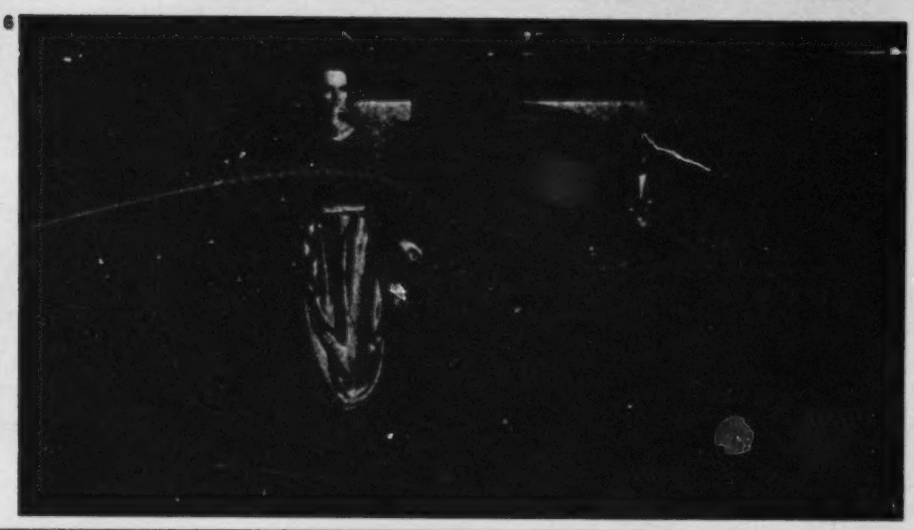
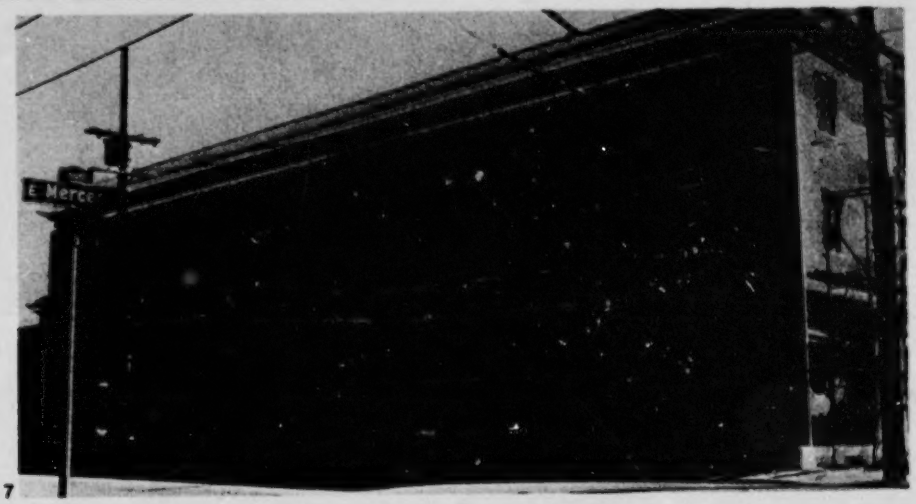


6 Since 1972 the Skid Road Theatre has rented a basement storefront that the group made into a usable if still primitive theater for about $1,200, not counting much unpaid labor. The space was a resounding mess when the company took over. Renovations included installation of restrooms and rehearsal rooms, and breaking through interior walls to create a lobby. The space, as the managing director laconically observes, "could use less obstruction," notably a column at dead center. Other design and lighting challenges are the low ceiling and three lateral arches. Renovation may never be complete.

7 The manager-founder of the Pelican Bay Artists' Cooperative spent six years of hair-raising misadventures renovating a derelict three-story apartment house into a trim, well-kept, presentable neighborhood asset. Between 20 and 25 occupants of studio-apartments pay $80 a month, and the six big storefronts rent for $125. One is a production/stage lighting shop, one is a carpentry/cabinet-making shop, and one has been made into a dance studio/gallery. The last is rented cooperatively by the tenants as a collective space for resident and community artists. All renovations, except for plumbing, electrical work, and major exterior repairs, were done by the founder and helpers for free; materials cost about $30,000, some of which was paid by the building's owners.



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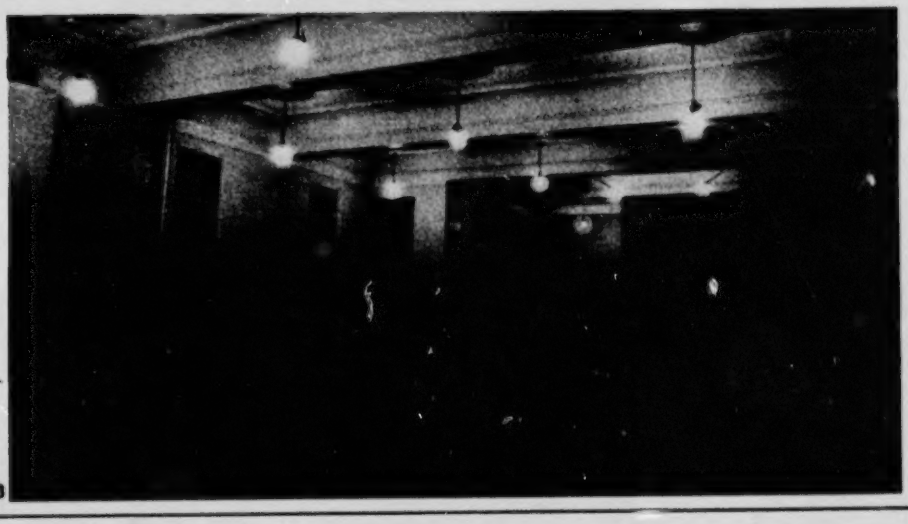
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8 The and/or gallery occupies the ground floor of the fine old (1908) Odd Fellows Hall in the southern reaches of Capitol Hill. The main room of the gallery is 40 ft by 40 ft with a 16-ft ceiling, highly adaptable to the organization's catholic concern with art in many forms (video and film, dance, music, theater), and/or rents the space, which used to be an auto-parts outlet, for a low $200 per month, and finds it highly functional.

9 A 1974 offshoot of the Seattle Repertory Theater, 2nd Stage, found a home in a cavernous building that most recently had been a nightclub. Previously it had been a garage, a lodge, and dance hall; but it had originally been constructed, in 1925, as a theater. Rehabilitation, including re-creation of a theater on the main floor, cost $120,000. Lighting and sound are judged superior to the Seattle Rep's home base in Seattle Center, and the company's directors consider the "changing space" concept of the recycled theater an impetus for experimentation. Since the entire building is structurally sound and well up to code requirements for theaters, it would be relatively easy to build performing spaces in the basement and the upper floor.

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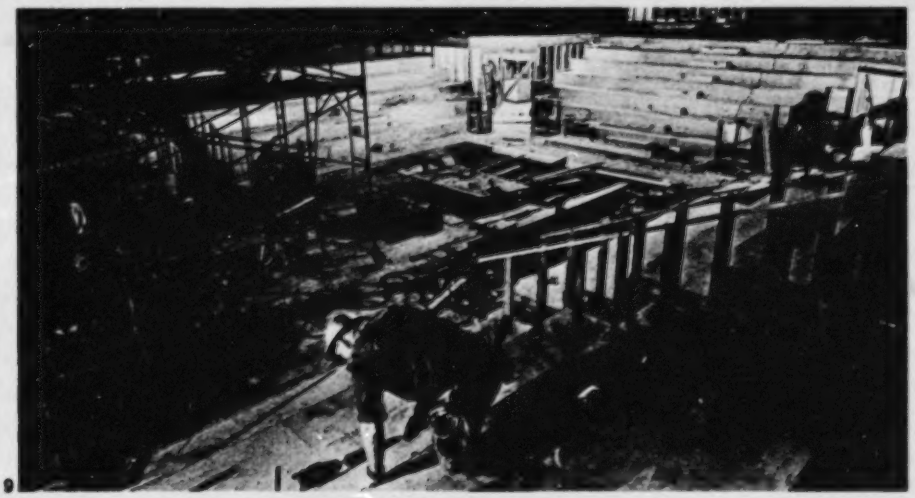

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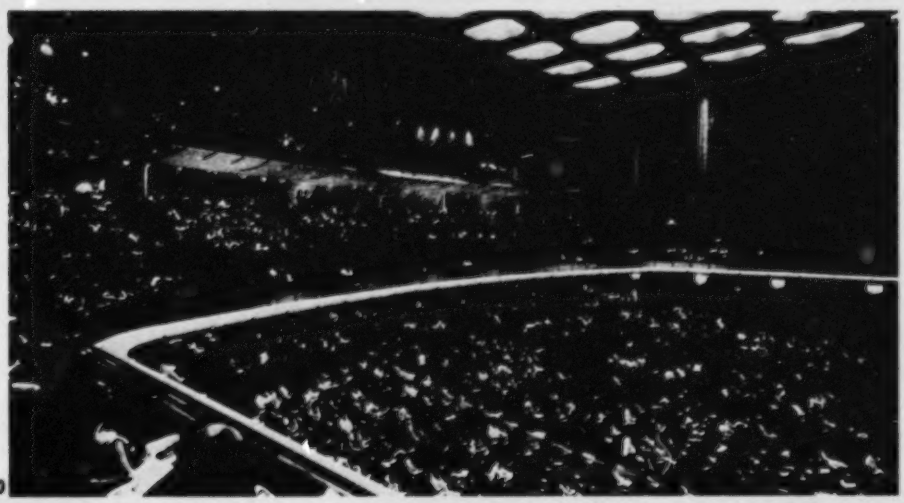

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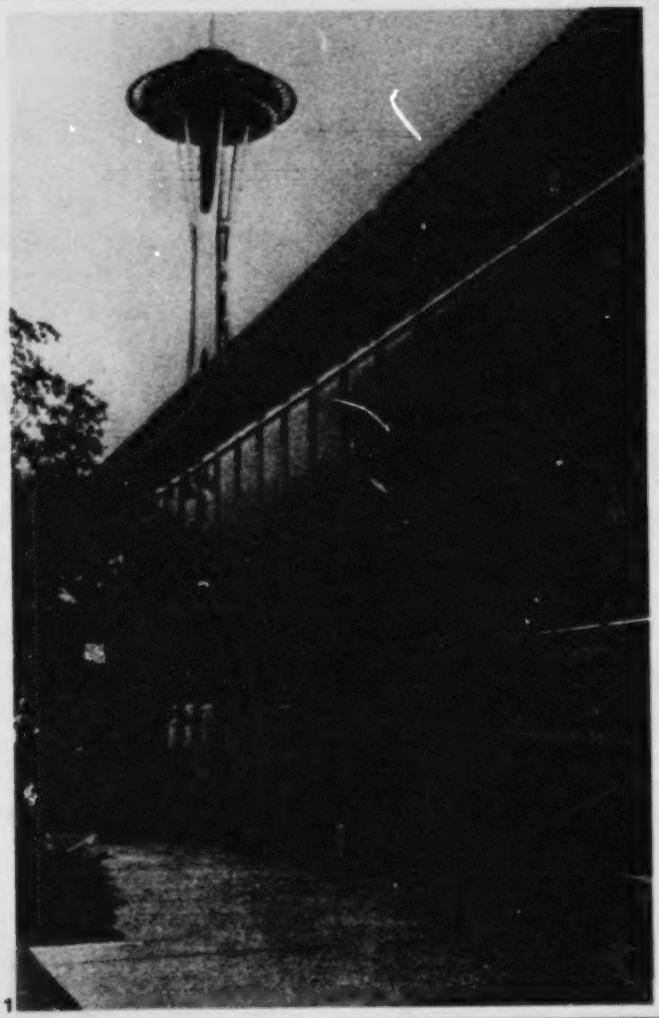
10 The spacious all-purpose 1926 Civic Auditorium was remodeled for the 1962 World's Fair. Besides modernizing equipment and fittings, the renovation redid the exterior to match the blandly modern Seattle Playhouse next door. The interior with its encircling parterre and skylighted ceiling now packs in full houses for the Seattle Opera, which ranks among the four or five major American opera companies. The Opera House is also the home of the Seattle Symphony.

1 An airy glass-fronted building, originally the British Pavilion at the 1962 fair, is now a branch of the Seattle Art Museum, which uses it to mount exhibitions of contemporary art—regional, national, and international. The exterior was substantially unchanged; the entire interior was redefined, refinished, and lighted, for about $500,000. Now that the parent museum itself urgently needs expansion, a likely option is to expand this found space in Seattle Center. One phase, for an estimated $130,000, would increase by a third the exhibition capacity of the pavilion itself by creating galleries in upstairs space now occupied by Seattle Center carpentry, plumbing, and paint shops. A second phase estimated to cost $800,000 would demolish a city-owned motel just behind the pavilion to make space for a three-story annex connected to the existing museum.



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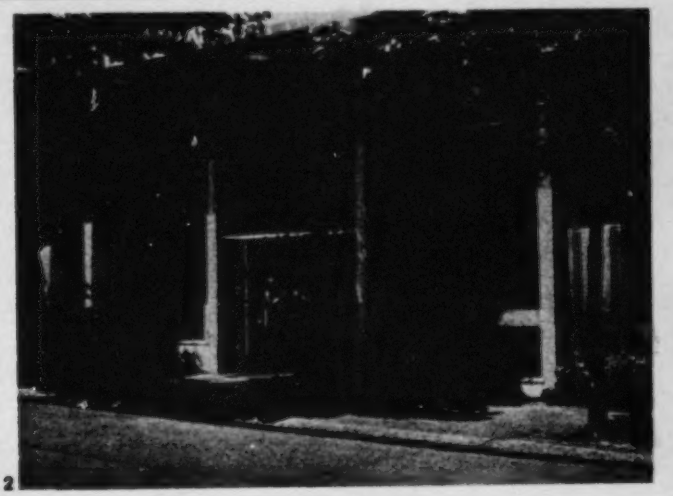

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2 Originally the Swedish Pavilion at the fair, the building is devoted to exhibitions and sales of the work of top regional craftsmen as well as work from California and British Columbia.

The nuts and bolts of recycling for the arts

4

Recycling old spaces for new uses does not lend itself to absolutes. The experience of several hundred arts projects across the country, distilled in the preceding chapters and illustrated by diverse examples, leads to no set of universal laws. "Always use found space" is not the moral of this report, any more than the reverse would be.

For there are too many variables affecting a particular decision:

Variables as to the project itself
- Art form or forms to be served
- Size and nature of project
- Funds available or realistically foreseen
- Leadership, constituency, and general community support

Variables as to the found space
- Ownership of building (public or private)
- Conditions of prospective tenure (lease, purchase, gift, free use)
- Size and condition of space; previous occupancy
- Architectural quality of building; its influence on possible support for renovation
- Zoning and other regulatory problems; extent of rehab to bring up to code
- Size and nature of community
- Location within community and character of neighborhood (present or potential)
- Accessibility (public transportation, parking)
- Local political climate; governmental status, if any, of the arts; attitude of City Hall
- Alternatives: Good new space in the offing? Bigger and better old space to share with other arts groups or non-art groups? Major renovation or addition to present quarters?

Taking over an old building not only makes sense pragmatically (it's cheaper to remodel than build anew), but a broader purpose may be served: preserving a tangible piece of the past and enhancing the amenity and human scale of the environment. Related to this desideratum is another: suggestive evidence that salvaging an old building for a good contemporary purpose may stem and even reverse the decay of a whole neighborhood, whereas an ill-conceived new building can hasten it.

Though renovating found space for the arts has much in common with general recycling, it does present extra added attractions—and problems. Certain broad distinctions are patent. One has to do with size, aegis, and location: a big downtown arts complex blessed by the city fathers obviously involves a range of considerations quite different from those affecting a community theater in the suburbs, say, or a storefront gallery in the ghetto. Another has to do with the requirements of the visual arts, on the one hand, and the performing arts on the other, as well as the quite different requirements for working, teaching, and showing spaces. The points that follow will take account of such distinctions.

Before you make a move

Plan, work out program budgets, and phase development Before you decide on space, whether your program is just starting or not, it is wise to face realistically the facts about your program and its support (money and people) whether present or projected. Analyze what you want to do in your arts program as a guide to how much space you'll need.

If you have an established program, your task in formulating a realistic budget will be easier. If the program is brand new, you will strive to avoid wishful thinking and formulate a *pro forma* budget conservatively. Whether the figures are based on the record or realistically projected, set down in one column your actual or closely estimated revenues—from admissions, subsidies, grants, in-kind services, fees, benefits, fund-raising campaigns, rentals, whatever. In the other column set down as precisely as possible your actual or estimated costs, for salaries, operating expenses, equipment, overhead, maintenance, miscellaneous, contingencies, and—if you're already in operation—your present rent or interest charges.

If you do this faithfully, the bottom line, the difference between income and outgo, should give a good idea of how much (or how much more, if any) you can spend on space. It will show

how much subsidy, or additional subsidy, you need. Even if your project is inchoate and your aspirations high, it will be a salutary if not always enlivening exercise to try to translate dreams into numbers. Certainly arts groups that ignored the bottom line have started and survived. Though guts and imagination doubtless outrank cost accounting, it can't hurt to know where you are in dollars and cents even if you proceed regardless. And the numbers may convince you that it's sound to phase your projected development.

"Consider long-range needs and count on increased usage. Do not underestimate need for parking, airconditioning. Provide an attractive area for the public. Include three times as much area for storage as you had originally estimated. Design for maximum flexibility."
Art Center of Northern New Jersey, Tenafly

Advice from the field suggests some of the subtleties that modify such calculations:

"Be sure to have more than enough capital to begin the venture. We have not been foresighted enough to imagine our needs financially and are annually astounded."
Vassar (Kansas) Playhouse

"Figure that no matter what you think it is going to take in hours and money, it will take at least twice that much."
Spencer-Owen Civic Center, Spencer, Indiana

On the other hand, according to experienced users of found space, some tyros become quickly depressed over lack of funds, convey their lack of confidence to potential backers and patrons, and thus fulfill their forebodings. "Exude confidence," an old hand advises. "Behave as though what you are planning to do is inevitable—you may need the financial support you're seeking, but you will survive without it." One factor to stoke this confidence in prospective users of found space is the chance to stage capital investment. That is, found space not only may be cheaper overall but also entails less start-up cost, making it possible to defer expenditures and to make wiser decisions.

Gauge carefully how much space you need It may be that you'll never get it any easier or cheaper. Commonest complaint of arts groups otherwise happy with their found space: it's too small. The cost of keeping up unfinished space is marginal. Besides future expansion, consider carefully adequate backup space for offices, rehearsals, lobby, workrooms, classrooms, box office, and—most particularly—storage.

"For lack of wing and storage space we have to use the alley behind the building if we have more than one set. We also put extra actors outside in a bus until cue time. That's fun . . . especially in the winter in Nebraska."
Broken Bow (Nebraska) Community Theatre

On the other hand, it may be uneconomical to dismiss a choice downtown space because it provides inadequate room for storage or rehearsal. The Boston Center for the Arts, for instance, and the Hartford Stage Company planned from the start to store big sets in cheaper suburban quarters. And the same point can be made about rehearsal space.

Even if funds are short now, you can plan to expand when needed. Make a long-range plan—if only, as one seasoned arts manager says, because "major funding agencies like master plans, so always have one."

"Plan ahead for every possible luxury you may want to add and build your foundation with these in mind. It is cheaper to add unused conduit while building walls than to add circuits after the walls are up. We built wagon tracks into the stage floor (in 1973) which we will not use for another year."
Golden Mall Playhouse, Burbank, California

If your performance or exhibit area is strictly delimited, you may find your income fixed while maintenance and operating costs rise. By the same token, if you've moved into larger space, you can anticipate increased revenue.

Cast your net wide and keep your eyes open Engage colleagues and others in the search. Consult real estate agents, watch city planning and real estate news. Give imagination free rein; the arts have found happiness, if not forever after, in unlikely places.

When Pottery Northwest in Seattle had to move, the director spent almost a year looking for an appropriate building. The problem was a common one in the arts: having very little money and needing a lot of space. The Pottery advertised for commercial property, but it was all too expensive. They contacted everyone they could think of in government and real estate to no avail. The director took to the streets, driving around Seattle looking for

buildings that would work and then finding out who owned them. Perseverance paid off when she finally found a garage on the Seattle Center grounds where a bank had been selling repossessed cars—no interior partitions, very little electricity, no bathrooms. But, it was a very large space for a fairly low rental because it is owned by the city.

Indeed, though a common view of older buildings stresses the limitations that must be "overcome," other proponents of recycling for the arts stress the positive value of such limitations in forcing ingenious solutions. The constraints of the warehouse that architect Jack Dollard helped to transform into a theater for the Hartford Stage Company prompted a most unconventional traffic flow: the audience enters and departs around the stage itself. Now that the company, needing much more space, will have a new theater built to order, one specification that probably surprised the architects was to copy this now generally admired arrangement.

Some unlikely transformations:

- The old plant of the Canon City (Colorado) Electric Light and Power Company is now the Canon City Fine Arts Center.
- One of North Carolina's largest art galleries is circular—a former railroad water-storage tank which with an adjacent pumping station now houses the Rocky Mount Arts and Crafts Center. As the director has noted: "Don't discount any type of possible facility—no matter how unconventional! With a little imagination, you can make anything work!"

As you cast your net, don't rule out any income-producing potential that may enhance your economic viability. One of the commonest sources of revenue is subleases to artists and other groups. Examples:

- Bittersweet Farm in Branford, Connecticut, where chickens were once raised, has been converted to 40 studios that are rented out for work and sales space.
- The Guild Gallery in Baton Rouge, Louisiana rents a studio (formerly the multi-car garage of the residence) to local artists who need teaching space.

The Torpedo Factory's recycling illuminates another virtue of the open mind: the ability to bend unexpected opportunities to your own end. This art center, now a popular attraction in the Washington area, was realized only because an ingenious and determined woman was able to sell it to the city fathers, the voters, and assorted bigwigs as part of Alexandria's Bicentennial hoopla, though it was little more than a century old.

Get key people into the act early Consulting with a range of users, backers, and members of the audience should help you fill in the details of your program's future and its attendant budget. Occasionally such consultation can produce a real bonanza. The Seattle Repertory Theatre, for instance, which had identified almost enough funds to establish an experimental offshoot, canvassed the city for two years looking for appropriate column-free open space. One night the producing director, a relative newcomer, met with four or five Seattleites to review every space in the city that had ever been used for entertainment. Out of this meeting came, from a board member, the suggestion of an old nightclub fallen on hard times, and that building is now the Rep's highly successful 2nd Stage.

Sometimes a project will be shaped by the availability of a particular old space or collection of spaces Olla Podrida in Dallas illustrates the point, coming about as it did because potter friends of the developer needed a place to work. The potters led to other craftsmen, and soon the developer knew what to do with a huge old warehouse on property he had just bought.

When a group of residents in Greenwich, Connecticut, decided to "establish an art center to encourage and develop self-expression and individual growth," the local school board offered part of a barn. From 6,000 sq ft in the lower portion, the Greenwich Art Barn has expanded four times and now occupies three times as much space. The organization has been assured that it may use the total area when needed.

The happy matching of space and artistic purpose is particularly notable in the case of landmark or widely ad-

mired buildings. For example, the city of Baltimore lent wholehearted support to Center Stage's suggestion that its theater, which was burned out, move to the old St. Ignatius Loyola Complex, a local landmark near the downtown area. McGuffey School in Charlottesville, Virginia, described as "excellent physically and architecturally," has been designated the McGuffey Arts Center. The old Astor Library, a landmark building in New York City, became the Public Theater with three legitimate theaters, a film theater, two concert halls, two art galleries, rehearsal space, plus office, and other auxiliary areas. And the Old Federal Courts Building in St. Paul, Minnesota, is currently being renovated as a cultural and educational center under the auspices of the St. Paul Council of Arts and Sciences.

Do your homework and your away-from-home work Though you may hardly be able to match the two-year investigations here and abroad that preceded the creation of the Boston Center, you will do well to investigate enterprises that seem somewhat comparable to your own.

In seeking guidance, remember that it is hard for many arts projects to cope with queries, especially any project with a small (or no) paid staff and tight budgets. Generally speaking, it appears that visits are easier to cope with than letters or phone calls. But if you do write or phone, you should ask specific questions about programs and their use of found space—not the shotgun approach of "Tell me everything . . ." And a stamped, self-addressed envelope is seldom taken amiss.

Further note: If you're funded for a one-day meeting that will bring together experienced users of found spaces for the arts, try to get the good out of what you're paying for. Don't fill the conference table with representatives of your contending local groups to play out their unresolved problems in front of company. And make sure that you focus the agenda and questions on the substantive help you can get from your visitors.

Choosing the space

Safety first and foremost Recyclers of old space must ensure every precaution that will protect life and health. This is not just a matter of bringing buildings up to code. It is literally a life-and-death matter that must be a foremost personal concern of the recycler.

Many old buildings have been in violation of one code or another for years. When you radically change a building's use—bringing an audience into what was once a warehouse, or storing flammable sets or paint solvents in what was once a church—it is crucial to take meticulous account of what's needed to make the building as safe as possible from fire, to make it structurally safe, to facilitate entrance and exit.

Familiarize yourself with the local codes for public health and safety and with zoning regulations. Bringing found space up to code for your particular use may price it out of your market.

Check the basics thoroughly and work out budgets Now, confronted with an actual space to occupy or perhaps with several candidates, you should review your *pro forma* budget, and plug in the actual figures defining a particular space. Don't underestimate costs or time that will lapse till occupancy.

Give special heed to such basics as heating, wiring, roofing, airconditioning, ventilation, structural soundness. Though you want a space that's big enough for your present and foreseeable needs, remember that heating a barn is very much like heating all outdoors, and airconditioning a church may be prohibitively expensive. The Greenwich Art Barn stays open only two days a week in the winter session (as against six days the rest of the year) because "heating a barn is brutally expensive."

Further testimony:

"The building [formerly 'everything from an automat to a boat shop'] has a tin roof so rain sounds like a jet airplane. There is no insulation so if it rains during a performance, forget it—you can't hear anything. Also the building floods and is poorly ventilated."
Memphis Children's Theatre

"Since the space was designed as an office and not as a theater, we have had problems such as airconditioning circulation (if the audience is comfortable, the backstage area is freezing) and noise from the second floor, which is often used for dances and weddings."
NORD Theatre, New Orleans

Do you need professional help in making a wise choice of space? Unless you or an associate has the needed competence and up-to-date knowledge of local codes, better to err on the side of caution and to retain an architect, engineer, contractor, or independent consultant to check it out. To avoid being conned, look for a disinterested advisor. A lawyer may prove useful, too; New York City has Volunteer Lawyers for the Arts, and there are similar free services elsewhere.

Sometimes technical assistance is available free or at a nominal cost. In many communities there are community design centers that provide technical assistance for a nominal fee or none. Your local chapter of the American Institute of Architects can point you in the right direction.

Involve your constituency in the choice but not in the final decisions This will encourage broader support of the venture, appreciation of "new" found space, and often physical and/or in-kind help in rehabilitating. It can even mean money if the space strikes certain civic chords. And if you don't invite such involvement, you're liable to alienate people.

The input from a range of prospective users and viewers can be valuable in itself, and there are ways of invoking it that neither tie your hands nor mislead your public. As one architect versed in such communal matters points out, "Don't carry democracy too far, but don't hype people into thinking they're making decisions." The final decision on choosing space and on the basic redesign must rest with a very small number of responsible leaders. Such complex decisions can't be made by committee or by a show of hands at a mass meeting. Experienced recyclers of space for the arts point out the hazards of paying strict heed to what artists and impresarios say they want in the way of space and equipment:

"I never met an artist who had enough space."
"Group meetings will destroy you. Keep powerful arts groups apart, except socially, and deal with them, and better still individual artists, separately."
"It may sound Philistine, but there's something to be said for making the ballet directors sit down with, say, the retired vice president of the big insurance company who's interested in reusing a given space for the arts. He can make the dance people realize the difference between their perception of what they want and their realistic expectations."

Yet, after all these caveats, don't underestimate or fail to exploit the magic of recycling. As one architect puts it: "People develop a higher level of involvement with an old building that's being rehabilitated—artists get more involved."

Location—obviously a matter of prime importance Is it easily accessible to your audience or hoped-for audience?
Among things to check:

- Availability and proximity of public transportation and taxis
- Parking, parking, parking
- Quality of neighborhood, especially if nighttime audience important
- Location of space within building

Some pointers from old hands in the business:

"Access to the community is as important as having a space that works."
Creative Arts League
Kirkland, Washington

"The major problem with the space is that it is located in the heart of town. Since we are in a business district everything around us closes by 6 p.m. We have found that people are reluctant to travel into this district at night even though we have had no trouble at all."
ASTA Theatre, Washington, D.C.

"No upstairs; I've seen a couple of groups almost and also fail because of this. Lots of advertising. It takes people about five years to find out you are there!"
Spencer-Owen Civic Center
Spencer, Indiana

Several organizations had adverse comments about second-floor locations. And a reminder from Joe Fama, a young advocacy architect in Troy, New York: "Steps are also a problem for the elderly and the handicapped."

Your project's location can create security problems, whether for your audience or your goods, that translate into expense. Thus The Proposition in Cambridge discovered an unexpected budget item: hiring a guard when the box office is open. The Pensacola Art Center, a former jail, has it made: a large exhibition gallery is behind bars and can be locked for extra security when necessary. The Greenwich Art Barn uses a former caretaker's apartment for an artist-in-residence who

doubles as watchman/caretaker and receives free rent in exchange for these services (about 50 hours a month).

Revelers Theatre, in Rahway, New Jersey, found vandalism one of its major problems. This seemed prophetic. In May 1975, a fire destroyed the former St. John's Russian Orthodox Church which the theater had owned since 1967. Vandalism was suspected but not proved. Several months later the Revelers were still looking for a new home.

Location can be quite subjective. Sometimes people would rather drive miles to an attractive theater than see a first-rate production staged in their high school auditorium. You should try to gauge how people in your community feel about a given location; you may conclude that the general feeling yields results not entirely rational. Thus in a certain part of northern California people will willingly go south, but not north, for diversion and uplift.

"If people are glad when they get there, if what you give offsets disadvantages," as Mary Nason says of the Farmington Valley Arts Center, then the clue may be adequate promotion—if you've the money for it. There was, for instance, an uproar when Washington's American Film Institute theater moved from its in-town location on L'Enfant Plaza to Kennedy Center. But one reason, informed observers feel, is that since the move had little or no promotion, the public couldn't find the theater.

The location of a space may mold a program or direct it into certain channels. The most heightened contrast occurs between a downtown location and a location that's suburban or semi-rural or on the city's fringes. In the words of Jack Dollard, an architect who works happily out of a downtown Hartford factory building: "It's not a matter of good versus bad. Each kind of enterprise should be able to perform the function appropriate to its location. People in Hartford should, for instance, want the Farmington Valley Arts Center to stay where it is and expand, but they shouldn't try to duplicate that kind of arts community downtown."

Given a choice of tenure, are you better off buying space, leasing, accepting an outright gift or partial subsidy, getting free use? The question does not yield clear-cut answers. Thus, although an outright gift might seem the best of all solutions, the vast Boston Center for the Arts decided it would be better off taking an 80-year lease than acquiring outright the city-owned property. This decision solved several problems, not the least of them a lack of funds. It put the tax question back to the city of Boston, deflated any scandal-mongering about illicit profits on the part of the BCA's managers, and gave the city the option, 80 years hence, to judge the value of the center. Important here was a lease tight enough to withstand changing city administrations.

In some cities the only way to acquire desirable land is through public ownership. In others, nonprofit enterprises are glad to trade the advantages of ownership for substantial city aid or freedom from taxes. Another advantage to city ownership of found spaces, with all their potential code problems, is that the fire marshal has to talk to the city manager or his surrogate about violations, not to you.

Owning space outright, either through purchase or gift, of course affords more nearly complete freedom (constrained mainly by city regulations) in renovating to suit needs precisely. But ownership does not preclude funding problems:

"Because we bought a building, public officials seemed to feel we had no need for public funds."
LeMoyne Art Foundation, Inc.
Tallahassee, Florida

Sometimes an arts group can have free use of a desirable space, long enough to get soundly launched. Thus the Farmington Valley Arts Center has had free use of part of the one-time explosives plant for office and gallery, with the landlord paying utilities and maintenance. The future is uncertain, however. Eventually FVAC must meet its need for expansion, with presumably some help but no outright subsidy from its present benefactor.

The obvious disadvantages of ownership are the expense and headaches of maintenance, utilities, taxes. The renter may be spared some of these

problems only to face two other disadvantages:

- The length and nature of the lease
- Extent of rehab permissible and provident in rented space

If you do decide to lease rather than buy space, how far should you go in renovating? Despite the obvious risks, arts groups generally advocate going ahead, but setting limits:

"Don't let anyone tell you not to spend money renovating a rented space."
People's Theatre,
Cambridge, Massachusetts

"Make sure your space is permanently yours or on a long lease before any major renovation is done."
ASTA Theatre
Washington, D.C.

The Seattle Repertory Theatre's 2nd Stage signed a three-year lease with an option to renew for three additional years. In addition it has an option to buy the building after six years at a price fixed when the lease was signed.

Some pointers on leasing:

- Before signing a lease, know who is responsible for operation and maintenance of physical plant and to what degree.
- What changes are you permitted to make in the structure you plan to lease?
- When you terminate lease, who retains ownership of any physical changes?
- Unless you have definite plans to move soon, get a reasonably long lease with option to renew. It may be to your advantage to push for a lease/purchase agreement.
- On a leaseback deal, you should be able to get the landlord to make improvements, since his expenditures for upgrading the property are paid back to him over the term of the lease.
- Sometimes a landlord will partly subsidize your rental. The developer of Cedar-Riverside, in Minneapolis, has done this with many of the arts groups occupying found space in that "new town in town"; the Parma Area Fine Arts Council, in Ohio, pays only one-quarter the going rent for its space in a shopping center.
- Don't sign a lease hastily, before you've thoroughly checked the condition of the space and its compliance, or non-compliance, with codes. "Don't submit to brokers' threats," says an architect experienced in recycling.
- If your project is complex and your investment large, it will pay you to retain a first-rate lawyer.
- According to an arts center administrator who did this, "A skilled lawyer can write a lease that provides practically every option you might want short of selling the property."
- By no means the least of the variables to weigh: whether the place has a cooperative landlord or superintendent (cf. G.A.M.E., New York City; The Proposition, Cambridge, Mass).

A point on subleasing. Many arts organizations in effect become landlords themselves, since they rent studios and other spaces out to artists and arts groups. Two examples at opposite ends of the scale are the Boston Center with well over one hundred individual and institutional users and Farmington Valley Arts Center with fewer than two dozen. Both concur in the acceptability of thirty-day (thirty-day notice) subleases: artists, they say, are happy to trade off the flexibility they thus gain for any security they lose. The Boston Center rents "studios by the day, by the hour, by the moment."

Consider combining forces with other arts groups, or with non-arts groups This is one of those ideas that sound as right as rain, that often succeed, but that need careful planning and deft management to work well. Some arts centers are so crowded that there's hardly room for the member groups to hold a Sunday tea, let alone find adequate work space or expand. How to combine forces effectively depends somewhat on the scale of the enterprises involved as well as their relation to each other. In some instances, where rivalry is high and domination feared, cooperation might best be confined to sharing administration and office expenses.

In setting out deliberately to join with other artists and groups, you are well advised to spell out in advance precisely who gets what space, days and hours of use, and the nature and pur-

pose of each group. Otherwise one group may impinge on another and, where there is mixed occupancy, arts groups may lose out. Sometimes even the same space can be equitably shared by groups with quite distinct time-of-day requirements—one, for instance, operating from 9 a.m. to 3 p.m., the other from 3 o'clock on, the pattern at the Audubon Street Arts Center in New Haven.

Equally important, perhaps, as precise rules for each group is to have a benign neutral arbiter in charge—"someone, not a user, who loves 'em all," in the words of such an arbiter who has known the "blood and chaos" of letting artists themselves manage their shared space. "And that someone," adds Jack Dollard, "should be indifferent to abuse, ready to take flak."

In general it is a good idea, in any multi-group space, to defer alterations until you know exactly which group will be using a particular space. "Stay loose until somebody signs up," as one architect puts it.

Examples of found space shared by arts groups, some of them cautionary, others too new or incomplete to yield final results:

- The Boston Center for the Arts by mid-1975 accommodated some 63 varied arts organizations plus about the same number of artists and craftsmen in individual studios, and would have room for many more when completed.
- The Paducah Art Guild Gallery, the Market House Theatre, and the William S. Clark Museum comprise the Market House Cultural Center in Paducah, Kentucky. But, as already indicated, they're all bursting at the partitions.
- In Charlottesville, Virginia, a committee formed to explore the best use for the surplus McGuffey School found takers for its 20 rooms within three weeks. Within a year, the Albemarle Art Association, art classes, dancers, painters, and other artists and crafts people moved into the building.

Examples of found space shared with non-arts enterprises:

- The Latin Quarter Art Gallery in Tampa is located in the Ybor City Chamber of Commerce building, primarily in an 85-ft-long gallery through which hundreds of people pass daily. A newer gallery was constructed by the chamber in late 1970. With the two spaces, the gallery can exhibit more than 100 paintings simultaneously.
- When the former Post Office Building in Martin, Tennessee was converted to a public library, the Arts Commission took over surplus basement space for exhibitions, classrooms, and offices.
- The Art Center of Northern New Jersey in Tenafly, occupies the middle floor of the former city hall. Sandwiched between stores below and three apartments above, the center finds the mixed occupancy a problem at times—especially when the bathrooms upstairs spring a leak.
- Many theaters have never had space of their own but perform in either a church or other auditorium. Two examples out of many: The Whole Theater Company, a professional group, has called the First Baptist Church in Montclair, New Jersey, its home for two years. The Producing Guild in Hartford uses the auditorium of a downtown insurance company for its productions.
- The two-story banking room of the former State Savings Loan and Trust Bank in Quincy, Illinois, now serves as a downtown cultural center, sharing the building with the Chamber of Commerce and business firms.

Making the rehab work

Rehabilitating an old space for the arts covers such an enormous range of possibilities, in size, cost, and complexity, that quantitative differences almost constitute differences in kind. But the spirit that informs good renovation as well as many of the specific requisites are common to all these ventures, whether it's a paint-and-fix-up job on a storefront that costs a few hundred dollars or less (labor volunteered, materials donated) or a complete gutting and refitting that can run into millions. (Center Stage in Baltimore, e.g., expects to spend approximately $2.5 million on a three-phase renovation of the former St. Ignatius

Loyola complex.) A big renovation that also includes elaborate restoration can raise the cost still higher ($11 million for the work completed on Heinz Hall for the Performing Arts in Pittsburgh).

This section, therefore, will deal with general principles, letting specific examples suggest the possible variations in scale and scope. Making your recycled space safe comes first. Clear-minded budgeting and long-range planning are obviously just as important in the renovation you undertake as in choosing the space to renovate. Economy is equally important, and the dangers of false economy just as great.

On getting professional help As in choosing your space, it's better to be cautious and seek expert advice, primarily architectural. According to the business manager of the Hartford Stage Company, "The single most important thing to do is to have an experienced architect assist in the design and reconstruction." If the experts serve no other purpose, they can identify any important code violations and soundly estimate comparative costs of renovation needed to remove them.

Particularly with the performing arts, the specialist—in acoustics or theater design—may be of first importance: if your operation is large, the role may well be played by members of your own technical staff. Trinity Square, for instance, in gutting and redoing the old Providence movie house, relied heavily on the company's scenic designer, who worked with the artistic director and a consulting architect. Do it yourself, says the director of the New Hampshire Performing Arts Center, which renovated a closed movie house in Manchester: "Use the technical staff that will operate the building."

More modest enterprises, even in the performing arts, have been able to get by without professional help—The Proposition, for instance. And the Free Southern Theater in New Orleans, which did an under-$10,000 renovation of a furniture store and apartment, consulted an architect only for structural work, and he donated his services.

Even an extensive but still not sweeping renovation may succeed without professional help, as was true of the Portland Center for the Visual Arts. The technical requirements for a gallery are less demanding than for opera, say, or dance. And the center's found space was a loft in a well-kept-up building: such large open spaces present less intricate problems than, for example, churches, schools, libraries, or residences. Sometimes an arts organization can get professional assistance at nominal or no cost from a nearby university. This was true for the Neodesha (Kansas) Arts Association (Kansas University); the Children's Art Bazaar in Clayton, Missouri (Washington University); the Maude Kerns Art Center in Eugene, Oregon (University of Oregon). In these instances students worked under departmental supervision. Experience is important; beware, says an arts manager who knows, "the board member's nephew just out of Yale."

There are other economical shortcuts to valuable help. If you know a good architect who likes old buildings, he might be willing for a modest fee to walk through your premises, give you ideas, and make some freehand drawings—the kind of quick ground plan not possible in new construction. Professional help of another kind proved useful to the Rensselaer County Junior Museum in Troy, New York. A carpenter with 40 years experience was hired by the museum to pick up any work not covered in the contract but required in the rehab. He proved so valuable, especially in such basics as wiring, that the consulting architects use him in the same capacity in other rehab jobs, i.e., he is hired by the client to coordinate and complete work not included in the contractor's scope of services.

Another way to save money is to concentrate on the rehab of the exterior and such basics as heating and electricity, and leave the interior work to occupants and users. This recourse was taken variously by the Boston Center (in the buildings designed for artists' studios), the Torpedo Factory Art Center and the Farmington Valley Arts Center (artists' studios in both cases), and the Communicative Arts Academy in Compton, California.

Getting up to code This may well be the most serious and complex problem in recycling, though the commonest complaints are about inadequate space and money. The problem naturally varies greatly from one recycling job to another, depending *inter alia* on the age and condition of the space, former occupancy, stringency and enforcement of local regulations.

Before you become outraged, as many recyclers do, at what seems irrational regulation and sheer harassment, keep clearly in mind your own responsibility for the lives, and after that the health and comfort, of the various people, both users and audience, who will frequent your space. However codes and their enforcement may vary from one town or city to another, they all can be ranked in a hierarchy ranging from crucial (those dealing with public safety) though important (those dealing with health and comfort) down to less important and possibly trivial.

Recyclers should gauge their own priorities against this hierarchy, and make sure to do first and thoroughly everything that ensures safety—whatever is required, for instance, in the way of exits, paints and other finishes, housekeeping, and other measures to prevent or minimize the danger of fire. (One experienced architect estimates that 90 percent of the violations in his city have to do with electrical adaptations.) Of lesser urgency is, say, the extra washroom or the relocation of outside illumination.

This is a tough subject that can only be highlighted here. (Zoning by itself deserves a chapter.) It is true that some governmental units have gone to what sometimes seems ridiculous lengths in their efforts to tighten up regulations and impose new ones. Constant changes in the various codes, however well intended, can cause special difficulties for old buildings as can seeming nonagreement among regulatory bodies. It appears, moreover, that some long-standing regulations, if literally and indiscriminately enforced, would condemn almost all 19th century buildings out of hand. In most cities, woodframed structures located in the older congested districts usually would not be looked upon favorably by the various city agencies for use as gathering places. The only possibility is to gain approval based on either the installation of smoke and heat detectors and/or an automatic sprinkler system. But sensible compromises, where no real question of public safety is at issue, have saved sound old buildings in New York, Boston, and elsewhere.

If you're embarked on a seat-of-the-pants renovation without expert help, you may be inviting trouble. Again, much depends on the kind of building you're renovating and its previous use or uses. If it was formerly a place where people gathered—a school, supermarket, auditorium, movie theater—you have a much better chance of making it really safe, even if not literally up to code, than if it used to be a private residence or an apartment house. And in any event you will know from former use or uses how much change is needed to meet code. Experts can stand you in good stead in making such judgments. The Boston Center, for instance, as it remodels its many buildings, always does two things: uses an architect "up front," and makes sure a licensed contractor checks the design plan with the building department and the building code.

Some enterprises have great difficulties in dealing with regulatory agencies. But there is balancing evidence of sympathetic cooperation from these agencies, whose basic purpose after all is to ensure the common health and safety. Some minor code violations may be tactfully ignored by officialdom.

"When you have problems with building codes, talk to the inspectors. Tell them your problems. Ask their advice—they have seen everything and can send you to people who have solved similar problems. Try to work with one and only one inspector."
Golden Mall Playhouse
Burbank, California

Working out code violations may not be insuperable, regulatory agencies are not inhuman machines. If your building department always says no, however reasonable your approach, you can always test your argument with the laymen of your appeals board. If the regulatory obstacles to your survival are insuperable, you can in time—like Chicago's Old Town Players—push through code revisions

and create a new category that fits your case. (And inspectors, it appears, welcome new categories. They're mostly not out to get you, and they'd prefer to keep both themselves and you out of jail.)

All in all, common sense on your part tends to meet common sense on the regulator's part. Try to make your questions on critical matters specific. You and the fire marshal can work out a humane compromise. Common sense—about safety, notably—can work better than minute knowledge of the rules past, present, and threatened. "Even in New York City," says architect Clark Neuringer, "you can get by if your recycling ensures—and obviously ensures—basic safety." In effect, if you can't provide such essentials as proper exits and wiring, you should not have undertaken this particular recycling.

Flexibility is—not quite all, but important Flexibility, as experience since the 1960s should have taught us, is one of those catch-concepts that require precision and thoughtful application. Flexibility as a general idea is good, but there can be such a thing as misguided flexibility that makes a space multipurpose to a fault: in the present context, jack of all arts but master of none. If, for example, a space is to embrace theater, and a theater group wants raked seating, a multipurpose auditorium will hardly fill the bill. And, practitioners of a given art form such as theater differ among themselves as to the optimum degree of flexibility.

Special aspects of housing the arts There is an extremely important distinction between space in which artists exhibit or perform, and space in which artists work—rehearse, paint, throw pots, whatever—and, not incidentally, teach.

Artists feel a particular identification with the second kind of space, partly because it's their own working space, but also because, like it or not, they may have to eke out their income by teaching. And they will need good workshop/teaching space.

This need is worth stressing, for according to informed arts administrators, the need is often recognized too late in recycling, even by artists themselves. And outsiders, sometimes including dedicated arts lovers and potential backers, are not always sensitive to this practical requirement of the arts.

And naturally there are spatial requirements peculiar to one art form and not another. For a prospective gallery/museum/array of workshops or artists' studios: What about security? Will the floor support heavy sculpture? Are doors large enough or readily enlargeable to admit big pieces? Is a freight elevator essential? Is lighting adequate? For performing arts: What about sightlines, acoustics, wing and fly space, rehearsal space, green room, lobby, box office? For almost all the arts, what about power capacity?

There is a myriad of details to consider. Perhaps your local code requires illuminated stairs if your prospective theater is to have tiered seating; perhaps a "theater" must have exits on grade whereas a "small assembly room" may not. Ceiling height (existing or reasonably attainable) can be critical for theater or dance. Electrical capacity, whether for performing or visual arts, is apt to be inadequate, especially in rural areas. A floor that will do for theater or concerts won't do at all for dance. It costs about $200 to change the swing of a door from in to out.

Performing arts

A prevailing complaint of many small performing companies using found space is that ceilings as low as 12 ft preclude proper lighting, among other things. The Skid Road Theatre cites this as a prime disadvantage of its Seattle basement. Similar complaints come from New Orleans' NORD Theatre, and from Washington's ASTA Theatre ("Technically it is a nightmare").

Other problems include imperfect sightlines, inadequate wing space, lack of fly space, insufficient power, limited backstage and work areas generally. A typical comment, from an organization which is otherwise highly pleased with its conversion:

"The shop has only one standard-sized door and all sets must be built to fit through it. The stage area can only accommodate single or unit

sets because there is no backstage or wing space."
Hartford (Connecticut) Stage Company

These constraints plus the low ceiling have not, however, hindered the company's creation of "terrific sets," according to one observer. In fact there is considerable evidence of ingenious solutions or at least compensations for built-in difficulties. For instance:

"Restaurant, Not World, Is a Stage," was the *New York Times* headline for a piece on the Actors Cafe Theatre in East Orange, New Jersey, where virtually no work was done to recycle an old restaurant for theatrical use. The company uses every element of the small space as part of the set whenever possible—walls, fireplace, stairs, balcony.

The Thibodaux (Louisiana) Playhouse, in converting an old movie theater, placed its stage at what had been the rear of the orchestra section so that the overhanging balcony could be turned into dressing and makeup rooms, and the projection booth just below the ceiling was enlarged for prop and costume storage space.

The Circuit Playhouse in Memphis decked over dressing room, lobby, gallery, and office to carve out space for costume and prop storage and a light and sound booth.

The Skylight Comic Opera in Milwaukee, Wisconsin solved the lack of fly space by digging out under the stage. "Access to stage for actors is from dressing rooms, to under the stage, to two staircases on either side going up to stage level."

The most critical special need for dance is a sprung wooden floor, as the R'Wanda Lewis Afro-American Dance Company in Los Angeles attests. In their former dry cleaning plant, a "good" floor for dance—wood flooring on top of a subfloor over the existing cement—was laid in 60 percent of the 5,000 sq ft. And the architects for the Boston Center for the Arts, Eco-Tecture, devised a "floating floor" to solve the problem for the Boston Ballet Company. The Pennock Building's cement floors were unsuited and dangerous for dancers. The "floating floor" consists of two-by-fours laid over a cushioning mat, with three interwoven layers of maple strips placed on top, and the whole covered by plywood and linoleum. The floor, unconnected to the walls, moves with the dancers. According to the Ballet Company's manager, their studios represent "the only properly equipped dance facility in the Northeast region, except for New York City."

Another obvious concern, especially for the performing arts, is acoustics and just plain noise. Acoustics obviously take on the most critical importance for artists or enterprises using found space for any of the musical arts. This is a matter so technical and abstruse that any musical organization beyond the most modest will surely retain highly expert help in assessing and dealing with the acoustical properties of their adaptive space. Generalizations in this area are particularly risky. Many churches have superb acoustics, true. But many do not. What works well for choral groups may not work well at all for chamber music. And whatever your space, it will be well to seek advice on such relatively simple and inexpensive devices as movable acoustical panels.

Testimony from the field suggests that some problems arise not so much from the acoustical qualities *per se* of found space as from the sheer disruption caused by location—street traffic, for instance, or sounds from surrounding floors or buildings. Thus the Skid Road Theatre found its basement problems compounded by the noise of the raffish bar on the floor above. ("A real blast of rock 'n' roll from that jukebox can play havoc with a tender love scene onstage.") Brooklyn's acclaimed Chelsea Theater hadn't counted on having an occasional background accompaniment of karate chops from next door.

Visual arts

Galleries, studios, and workshops for the visual arts in found space often are handicaped by insufficient backup space for storage, offices, and such, as well as ceilings that aren't high enough. Prominent among the problems encountered is the need to ensure sturdy support and ample doorways for heavy art works.

In general, the problems of the visual arts are more easily solved than those

of the performing arts. Because one element of visual art is color, intrusive ambient colors can be a problem; for example, finished wood floors tend to be orange. Walls also are very important. A pure white paint to match spackling compound can make repairing nailholes after an exhibition much easier. If you don't want white walls, a neutral color is preferable. And be sure to keep some of the paint around for quick touchups.

Equipment and furnishings Experienced users of found space for the arts have found all manner of ways to save money and still equip their premises comfortably and attractively. Comfort wins out over glamour in the competition for limited funds. So do functional utility of space and quality of product. A sampling of the evidence:

"Don't fight the space. Audiences seem to accept limitations if they are apparent. Comfort seems to be a big plus."
Whole Theater Company
Montclair, New Jersey

"We made dressing-room walls with the [grocery] shelves we took down."
The Studio, Thibodaux, Louisiana

Found objects, hand-me-downs, retreads, and plain handouts play a big part in many well-furbished arts enterprises using found space. For instance:

"We created an eight-dimmer lighting system out of household lighting materials."
The Theatre, North Miami, Florida

"We inherited fixtures and furnishings from the old hotel."
Haymarket Art Gallery, Lincoln, Nebraska

But the big news from the front is the bull market in used theater (usually movie theater) seats. You can get them for nothing or near to it. Word comes from communities as diverse as Greenwich, Connecticut, Duluth, and Seattle on this windfall for economy-minded users of old space. Thus:

"We bought mismatched seats for 25¢ each."
Skylight Comic Opera, Milwaukee

" . . . seats from a New Orleans theater for $2 each."
Thibodaux, Louisiana, Playhouse

"In equipping our 2nd Stage, we realized you could spend up to $50 a seat. So we asked a major film distributor if he knew of any old seats. He pointed us to the basement of a movie theater where we found seven or eight different sets of seats. One set was pure 1930s, comfortable, just the right look, in good condition. We needed 344 seats, and the set contained 352. We got them free, and spent around $3,000 in labor sprucing them up a bit—removing chewing gum, and stuff. They look and feel wonderful."
Seattle Repertory Theatre

Making yourself visible What about signage and other routes to high visibility? If your audience can't find you, you're in trouble. And whereas experienced recyclers frown on cosmetic treatment of the facade in favor of basic interior utility and comfort, there is an apparent consensus that not-too-costly things can and should be done to clearly identify the enterprise. Alexandria's Torpedo Factory Art Center, for instance, left painting of individual work areas to the resident artists. For the public areas, however, a graphics program was developed under a "design czar" who had final authority for paint color selection throughout the building. The logo used on the building's signs, on pamphlets about the center, and elsewhere suggests the crosshairs of a torpedo telescope. Its four brilliant colors accent signal columns throughout the building to designate painting, sculpture, crafts, and lithography areas.

The Proposition in Cambridge, Massachusetts has decorated the wall of the alley leading to its entrance with a long mural of a silhouetted queue. The Sioux City (Iowa) Art Center has mounted a supergraphic on a sidewall extension. In Bennettsville, South Carolina, the Marlboro Area Arts Council plans to turn the front of its latest addition—a former gas station at a strategic intersection—into a giant billboard for current events.

Use of volunteers in actual renovation Across the country, especially perhaps in the suburbs, it is a widespread practice to engage platoons of eager and frequently inexperienced volunteers in the sheer physical work of renovation. The R'Wanda Lewis Afro-American Dance Company in Los Angeles suggests a useful variation: asking for volunteer help from skilled craftsmen in the area. And the Haymarket Art Gallery, created in a former pawn shop and flophouse in Lincoln, Nebraska, got the services of workmen who were temporarily out of work until construction started on a new Hilton Hotel

across the street. G.A.M.E.'s transformation of a New York storefront into an art resource center was accomplished almost entirely by volunteers under expert supervision by one person.

Further testimony from the field:

"All work is done by volunteers; only teachers are salaried (covered by tuition)."
Woodland (California) Community Art Center

"One excellent if limited source of volunteer help is your constituent artists, especially if the building you're recycling engages their imagination. Don't push them—they must really volunteer. We have a young woman who works in glass who's willing to do glazing, for instance, and sculptors in metal who will help with welding."
Boston Center for the Arts

"All work on renovation (total cost: $2,100) done by volunteers under supervision of planner. No one ever has been paid any monies for participation in this program at artistic or management or maintenance levels (including directors, actors, staff, etc.). Only fees for 'pros' have been in electrical work on house to bring in new main panel and increased power."
Old Town Players, Chicago

Dissenting voices:

"Do not count too heavily on volunteers for too long a time—they lose interest and drop away. Getting a group of enthusiastic volunteers to tackle a specific job is one thing—but for totally faithful daily service for 5 or 10 years—that takes some doing."
Parma (Ohio) Area Fine Arts Council

"Volunteers don't carry out the garbage. The only ones that really work come through organized programs."
Farmington Valley Arts Center

According to those who know the pros and cons of volunteer help (that "almost mystical subject," as one of them called it), there are important points and distinctions to emphasize. People closely associated with your project—artists, for instance—are more dependable workers than uninvolved friends of the project or casual drop-ins; like Boston Center's welders, it's to their interest to get the place off the ground. Another good source of volunteers is public programs (work/study, welfare, prisons); you should, however, screen the candidates.

Whatever the source and calibre of your volunteers, certain simple ground rules emerge:

- Supervise them.
- Schedule their work.
- Don't mix volunteers with professionals.
- Get them to bring their own tools.
- Bear in mind: A gung-ho "work" party is fine, but it won't get the work done. Party or no, volunteers always take twice as long.

Living with your recycled space

To live happily with found space involves numerous considerations common to any space such as the composition of your board of directors and a variety of fiscal problems. This section will, however, stress problems like maintenance that take on a peculiar significance in found space.

Maintenance Old buildings are always harder to maintain than new ones, and the difficulties will vary from one old building to another, depending on many variables. If your rehabilitation has been sound, you will have used materials that will be as easy as possible to maintain and they will cause minimum trouble.

Evidence:

"Mechanicals have been the biggest problem—inefficient heating system, plumbing needs repair and replacement, wiring problems. Maintenance and repair always exceed budgeted amount. Make sure you can afford high cost of maintenance and repair. Since capital investment in older buildings is low, most think low upkeep also the case—it's not."
Sioux City (Iowa) Art Center

Expansion is very often a must Even groups that occupy spaces more than ample for their immediate operation may find after a while that they need extra space: the audience has grown, or additional activities are planned. Arts groups across the country have devised a variety of ways to spread themselves:

- New Haven's Long Wharf Theatre, cramped for backup areas, moved its costume shop across the parking lot, and rehearses in a warehouse about five miles away—"less than ideal," since there is constant transportation to arrange between buildings. But it does allow for uninterrupted rehearsals.
- The Octagon, in Ames, Iowa, augmented its rented space by buying a one-time factory to use for multiple purposes including ceramics, children's art, offices. About half the new space is rented out for income.
- The Canon City (Colorado) Fine Arts Center fixed up a garage adjoining its upper gallery, in a con-

verted warehouse, to achieve a second gallery and additional work space.

Phasing your growth Arts organizations of all sizes—from a multimillion-dollar restoration like Wilmington's Grand Opera House to the $2,000 fix-up of a residence—have learned the virtue of phasing the work of renovation and not letting the recycling and occupancy outpace the budget.

The feasibility of gradual development is one of the prime advantages of found space, and may outweigh the gross attraction of cheaper space. One advantage that found space, if you have chosen wisely, preeminently affords is time—time to develop the property thoughtfully and well as you learn its qualities and drawbacks through use. Don't let the building department intimidate you into making unnecessary improvements. Wisely phased, your recycling will produce a space with character and quality.

- The Institute of Contemporary Art moved into its converted Boston police station and adjacent stable in May 1975. Had ICA anticipated the recession, which dried up many sources of funds, it "would not have taken on the renovation of the entire interior at once, but rather had done it in stages, floor by floor." This precaution they recommend to others.
- Maude Kerns Art Center, in Eugene, Oregon, converted its old church and parsonage in stages. The original $20,000 renovation in 1964 included crafts studios, photography studio, working spaces, and in the former sanctuary a makeshift gallery (4 ft by 8 ft sheets of plywood covered with burlap and two-by-fours for clip-on spots and floods). Ten years later the old sanctuary was remodeled into a professional gallery (track lighting system mezzanine gallery and a rental and sales gallery in the stage area). The gallery renovation was accomplished for about $9,000 through community support and careful utilization of volunteers; the value of the work was about $25,000.

Maintain good community relations Let the community know what you plan to do and consult with your neighbors on any changes you have in mind, for reasons both of common decency and enlightened self-interest. If your plans catch people unawares, you may be caught unawares by objections raised at, say, a zoning hearing.

Remember that the community includes the business enterprises in your part of town. Some of them may see you as a threat or as an enterprise conflicting with their image of the street or neighborhood.

And learn to discriminate among the many voices of "community." One old hand has learned to be skeptical of people who claim "to represent the community." Often, he has learned, they represent only themselves, and can mislead arts organizations into gearing up for an audience that doesn't exist. There are many legitimate communities who have little or no interest in the arts. You will need to gauge precisely what community is talking and whether it will support your enterprise when completed.

A sampling from the practitioners:

"The city fathers viewed with no pleasure our proposed new addition in an area zoned for single-family residence. But after we obtained permission from our local bank to use their parking lots at night when the majority of our students drive, the city approved our addition. The center could not exist today except for its broad base of support in the community."
Maude Kerns Art Center
Eugene, Oregon

". . . for a while last fall, a group of local merchants began passing rumors around that we were competing with them unfairly since our rent is considerably lower than theirs. We finally made the point that our fine artists and craftsmen are competing only in very marginal areas and that the requirements of our studios made them very different from retail shops. We also pointed out that, as a major tourist attraction, we have attracted far more customers to the neighboring shops than we have taken away as trade."
Torpedo Factory Art Center
Alexandria, Virginia

A last word on choosing space, making it work, living with it: Be prepared for surprises both good and bad. And let nothing—well, hardly anything—you dismay. Proceed with an open, albeit prepared mind.

Information sources

The following organizations are mentioned or described in the text. If you write to any of them, please enclose a stamped self-addressed envelope for a reply.

Arts & Humanities Council of Tuscaloosa County, Inc.
P. O. Box 1117
Tuscaloosa, Alabama 35401

Yuma Fine Arts Association
244 South Main
Yuma, Arizona 85364

The Curtain Raisers
The Golden Mall Playhouse
226 East Tujunga Avenue
Burbank, California 91502

Communicative Arts Academy
P. O. Box 168
Compton, California 90220

Humboldt Cultural Center
422 First Street
Eureka, California 95501

R'Wanda Lewis Afro-American Dance Co., Inc.
5157 West Adams Boulevard
Los Angeles, California 90016

St. Elmo Village, Inc.
4830 St. Elmo Drive
Los Angeles, California 90019

Paramount Theatre of the Arts
2025 Broadway
Oakland, California 94612

Galeria de la Raza
2851 24th Street
San Francisco, California 94110

Haight Ashbury Arts Workshop
518 Frederick Street
San Francisco, California 94117

Kearney Street Workshop
854 Kearney Street
San Francisco, California 94108

Neighborhood Arts Program
Art Commission City & County of San Francisco
165 Grove Street
San Francisco, California 94102

United Projects, Inc.
137 Steiner Street
San Francisco, California 94117

Woodland Community Art Center
350 College Street
Woodland, California 95695

Canon City Fine Arts Center
212 South 5th Street—Box 1006
Canon City, Colorado 81212

Sebastian House, Inc.
1629 York Street
Denver, Colorado 80206

Farmington Valley Arts Center, Inc.
P. O. Box 220
Avon, Connecticut 06001

Bittersweet Farm
777 East Main Street
Branford, Connecticut 06405

The Greenwich Art Barn
Lake Avenue at Lower Cross Road
Greenwich, Connecticut 06830

Hartford Stage Company
65 Kinsley Street
Hartford, Connecticut 06103

Audubon Street Arts Center
110 Audubon Street
New Haven, Connecticut 06511

Educational Center for the Arts
55 Audubon Street
New Haven, Connecticut 06511

Long Wharf Theatre
222 Sargent Drive
New Haven, Connecticut 06511

Grand Opera House, Inc.
818 Market Street Mall
Wilmington, Delaware 19801

ASTA Theatre (Washington, D.C.)
American Society of Theatre Arts
P. O. Box 512
Hyattsville, Maryland 20782

Fort Lauderdale Museum of the Arts
426 East Las Olas Boulevard
Fort Lauderdale, Florida 33301

The Theatre
12325 NE 6th Avenue
North Miami, Florida 33161

Historic Pensacola Preservation Board
P. O. Box 308
Pensacola, Florida 32592

LeMoyne Art Foundation, Inc.
125 North Gadsden
Tallahassee, Florida 32301

Arts Council of Tampa-Hillsborough County
512 North Florida Avenue
Tampa, Florida 33602

Hillsborough County Museum
1101 East River Cove
Tampa, Florida 33604

Latin Quarter Art Gallery of Ybor City
Chamber of Commerce
1509 Eighth Avenue
Tampa, Florida 33605

The Creative Arts Guild
The Old Firehouse on Pentz Street
P. O. Box 375
Dalton, Georgia 30720

Old Town Players Community Workshop Theater
1718 N. North Park
Chicago, Illinois 60614

Playcrafters Barn Theatre
P. O. Box 71
Moline, Illinois 61265

Quincy Art Center
1515 Jersey Street
Quincy, Illinois 62301

Quincy Society of Fine Arts
1624 Maine Street
Quincy, Illinois 62301

Indiana Repertory Theatre
411 East Michigan
Indianapolis, Indiana 46204

The Civic Center
c/o Spencer-Owen Civic League, Inc.
P. O. Box 244
Spencer, Indiana 47460

The Octagon
232-1/2 Main
Ames, Iowa 50010

Sioux City Art Center
513 Nebraska Street
Sioux City, Iowa 51101

Neodesha Arts Association
Box 65
Neodesha, Kansas 66757

Vassar Playhouse
Box 5
Vassar, Kansas 66543

Owensboro Arts Center
122 East 18th Street
Owensboro, Kentucky 42301

City-County Arts Council, Inc.
P. O. Box 301
Paducah, Kentucky 42001

Beauregard Cooperative Gallery
P. O. Box 1027
Baton Rouge, Louisiana 70821

The Guild Gallery
2255 College Drive
Baton Rouge, Louisiana 70808

Louisiana Arts and Science Center
502 North Boulevard
Baton Rouge, Louisiana 70802

Free Southern Theater
1328 Dryades Street
New Orleans, Louisiana 70113

Nord Theatre
Room 108, Gallier Hall
705 Lafayette Street
New Orleans, Louisiana 70130

The Studio
238 St. Charles Street
Thibodaux, Louisiana 70301

Thibodaux Playhouse, Inc.
P. O. Box 43
Thibodaux, Louisiana 70301

Bath Marine Museum
963 Washington Street
Bath, Maine 04530

Celebration Mime Theatre
Old Stock Farm Road
South Paris, Maine 04281

Center Stage Association
700 N. Calvert Street
Baltimore, Maryland 21202

The Old Schwamb Mill
17 Mill Lane
Arlington, Massachusetts 02174

Boston Center for the Arts
539 Tremont Street
Boston, Massachusetts 02116

Boston Visual Artists Union Gallery
Three Center Plaza
Boston, Massachusetts 02108

Institute of Contemporary Art
955 Boylston Street
Boston, Massachusetts 02115

People's Theatre, Inc.
37 Linnaean Street
Cambridge, Massachusetts 02138

The Proposition Workshop, Inc.
202 Hampshire Street
Cambridge, Massachusetts 02139

Danforth Museum
123 Union Avenue
Framingham, Massachusetts 01701

Hoosuck Community Resources Corporation
121 Union Street
North Adams, Massachusetts 01247

The Barn (McCabe Art Studio)
2130 Harvard Avenue
Duluth, Minnesota 55803

Duluth Playhouse
25 West First Street
Duluth, Minnesota 55802

St. Louis County Heritage and Arts Center
506 West Michigan Street
Duluth, Minnesota 55802

Children's Art Bazaar
7425 Forsyth Avenue
Clayton, Missouri 63105

Lyric Theater
1029 Central
Kansas City, Missouri 64105

Community Council on the Performing Arts
173 Country Club Drive
Nevada, Missouri 64772

Powell Symphony Hall
718 North Grand
St. Louis, Missouri 63103

Yellowstone Art Center
401 North 27th Street
Billings, Montana 59102

Lewistown Art Center
108 Eighth Avenue North
Lewistown, Montana 59457

Broken Bow Community Playhouse
346 N. 16th
Broken Bow, Nebraska 68822

Reno Little Theater
P. O. Box 2088
Reno, Nevada 89505

Palace Theatre
80 Hanover Street
Manchester, New Hampshire 03101

Arts and Sciences Center
41 East Pearl Street
Nashua, New Hampshire 03060

Actors Cafe Theatre
S. Munn and Central Avenues
East Orange, New Jersey 07018

Revelers of Rahway, Inc.
21 Diaz Street
Iselin, New Jersey 08830

The Whole Theater Company
First Baptist Church
Church & Trinity Streets
Montclair, New Jersey 07042

Art Center of Northern New Jersey
10 Jay Street
Tenafly, New Jersey 07670

Museum of Albuquerque
P. O. Box 1293
Albuquerque, New Mexico 87103

Intermedia Foundation
21 Church Street
Garnerville, New York 10923

G.A.M.E. Inc.
260 West 86th Street
New York, New York 10024

Taconic Project, Inc.
Box 10
Spencertown, New York 12165

Rensselaer County Junior Museum
282 Fifth Avenue
Troy, New York 12182

Rocky Mount Arts & Crafts Center
P. O. Box 4031
Rocky Mount, North Carolina 27801

Fairview Arts Center
355 West McMillian Street
Cincinnati, Ohio 45220

Parma Area Fine Arts Council
7441 W. Ridgewood Drive
Parma, Ohio 44129

Toledo Repertoire Theatre
16 Tenth Street
Toledo, Ohio 43624

Crossroads Arts Center
P. O. Box 235
Baker, Oregon 97814

Coos Art Museum
515 Market Avenue
Coos Bay, Oregon 97420

Maude Kerns Art Center
1910 East 15th Avenue
Eugene, Oregon 97403

Portland Center for the Visual Arts
117 Northwest Fifth
Portland, Oregon 97209

Bush Barn Art Center
600 Mission Street South East
Salem, Oregon 97301

Little Theatre of the Germantown Theatre Guild
4821 Germantown Avenue
Philadelphia, Pennsylvania 19144

Pittsburgh Symphony
Heinz Hall for the Performing Arts
600 Penn Avenue
Pittsburgh, Pennsylvania 15222

Lederer Theatre
Trinity Square Repertory Company
201 Washington Street
Providence, Rhode Island 02903

Marlboro Area Arts Council
927 East Main Street
Bennettsville, South Carolina 29512

Dock Street Theatre and Footlight Players Workshop
P. O. Box 62
Charleston, South Carolina 29402

Kingsport Fine Arts Center
Church Circle
Kingsport, Tennessee 37660

Martin Arts Commission
Martin Public Library
P. O. Box 197
Martin, Tennessee 38237

Circuit Playhouse
1947 Poplar
Memphis, Tennessee 38104

Memphis Children's Theatre
Recreation Department Children's Theatre
2599 Avery Avenue
Memphis, Tennessee 38112

Olla Podrida
12215 Coit Road, #219
Dallas, Texas 75251

The Galveston County Cultural Arts Council, Inc.
P. O. Box 1105
Galveston, Texas 77550

Galveston Historical Foundation
P. O. Box 302
Galveston, Texas 77550

Schulenburg High School Theatre
Backstage, Inc., P. O. Box 246
Schulenburg, Texas 78956

Ballet West
P. O. Box 11336
Slat Lake City, Utah 84111

Torpedo Factory Art Center
101 N. Union Street
Alexandria, Virginia 22314

Norfolk Theatre Center
345 W. Freemason Street
Norfolk, Virginia 23510

McGuffey Arts Association, Inc.
North First Street
Charlottesville, Virginia 22901

Creative Arts League
620 Market Street
Kirkland, Washington 98033

and/or
1525 10th Avenue
Seattle, Washington 98122

A Contemporary Theatre
709 First Avenue West
Seattle, Washington 98119

Empty Space Association
919 East Pike Street
Seattle, Washington 98122

Langston Hughes Cultural Arts Center
104 17th Street, South
Seattle, Washington 98144

Factory of Visual Arts
4649 Sunnyside Avenue North
Seattle, Washington 98103

Pelican Bay Artists' Cooperative
604-19th Avenue East
Seattle, Washington 98112

Performing and Visual Arts
100 Dexter Avenue, N.
Seattle, Washington 98109

Pottery Northwest
226 First Avenue North
Seattle, Washington 98109

The Skid Road Theatre
102 Cherry Street
Seattle, Washington 98104

Seattle Center
305 Harrison
Seattle, Washington 98109

Seattle Opera
Seattle Center, 305 Harrison
Seattle, Washington 98109

Seattle Repertory Theatre
P. O. Box B, Queen Anne Station
Seattle, Washington 98109

Skylight Comic Opera Ltd.
813 N. Jefferson Street
Milwaukee, Wisconsin 53202

Water Street Arts Center
1245 N. Water Street
Milwaukee, Wisconsin 53202

Arts related publications

The following arts related publications have been prepared by EFL with support from the Architecture + Environmental Arts Program, National Endowment for the Arts.

Arts and the Handicapped: An Issue of Access Gives over 150 examples of how arts programs and facilities have been made accessible to the handicapped, from tactile museums to halls for performing arts, and for all types of handicaps. Special emphasis on the laws affecting arts and the handicapped. (1975) $4.00

Hands-On Museums: Partners in Learning Case studies of 14 museums that cater to youth by providing programs and facilities which involve visitors as participants in learning. Also reviews the impact of this philosophy on planning, staffing, and constituencies. (1975) $3.00

New Places for the Arts Descriptions of 49 recent museums, performing arts facilities, and multi-use centers. Includes listings of the consultants involved. (1976) $5.00

The Place of the Arts in New Towns Reviews approaches and experiences for developing arts programs and facilities in new towns and established communities. Gives insights and models for the support of the arts, including the role of the arts advocate, the use of existing space, and financing. (1973) $3.00

Reusing Railroad Stations Reports the plight of abandoned stations and the rich architectural and civic heritage they represent. It advocates their reuse for combined public and commercial purposes, including arts and educational centers, transportation hubs, and focal points for downtown renewal. Extensively illustrated. (1974) $4.00

Reusing Railroad Stations Book Two Furthers the advocacy position of the first book and describes some of the completed and underway conversions in more detail. A large section of the book explains some of the intricacies of financing that a nonprofit group would have to understand before successfully developing a railroad station. (1975) $4.00

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